OCTOBER, 1958

Ballet TODAY

ANTONIO'S CAREER

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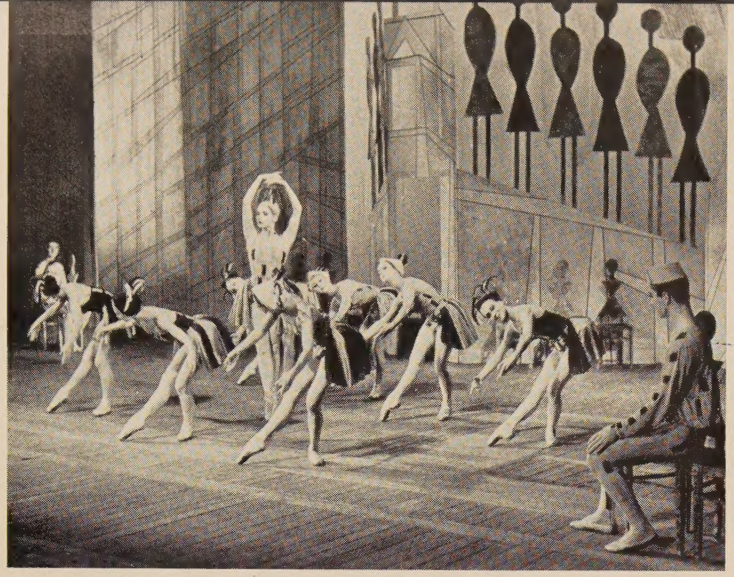
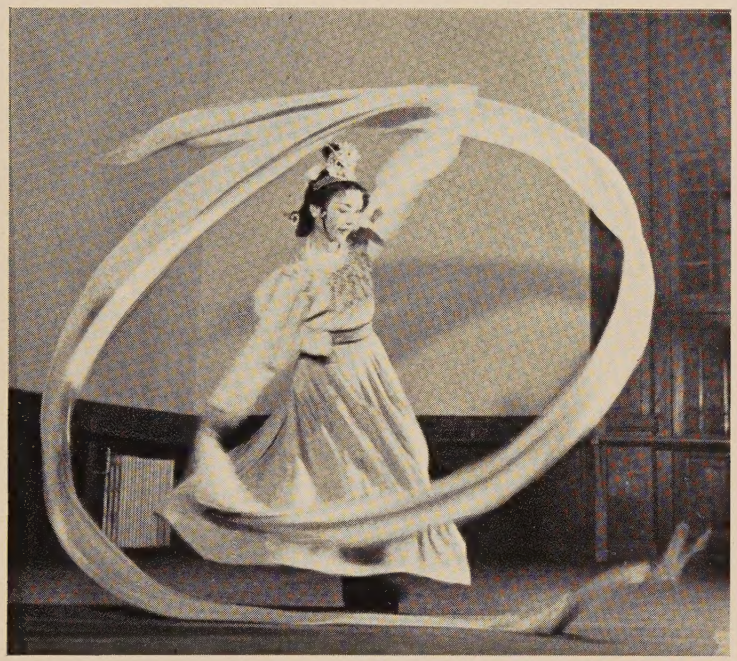


London. Kenneth Macmillan's new ballet *Agon* at Covent Garden. *Reviewed on page 7.*

China. Chan Ching dances the part of the goddess San-sheng-mu in the new ballet, *The Enchanted Lotus Lantern* (Article on page 18). *Photo by* Chu Yung-ching, published by courtesy of *China Reconstructs*.



Our distinguished guest. Famous French ballerina Yvette Chauviré danced with the Royal Ballet for the first time during her August/September season in London, and is seen here on the roof of the Royal Opera House, Covent Garden, rehearsing with her partner, Alexis Rassine.

Cover portrait
Antonio and Carmen Rojas
Photo: Baron

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BACK STAGE

THE BOLSHOI IN HAMBURG

OUR *Backstage* photograph this month (at right) shows Raissa Struchkova, ballerina of the Bolshoi Ballet, presenting twelve year old Lorchen Oschmann from the Anneliese Sauer Ballet with a pair of her ballet shoes. The Bolshoi appearance in Hamburg is reported on page 16.

BALLET BOOM IN LONDON

Inhabitants of any big city will tell you, "Everyone leaves London (or Paris—as the case may be) during August and September, and the season, culturally speaking, is dead." This used to be true, and one could safely plan a holiday, as I did, during that month. With an eye on the ever-increasing tourist trade, however, impresarios have been quick to add to the big city attractions, and thereby earn an honest penny. Obviously ballet has become one of these attractions, for, as a glance at our London Review page will show, the biggest ever programme of ballet commenced in August and carried on throughout September. Invitations to "first nights" and premières tumbled through our letter box until it became impossible to cover them all, and in addition, as our regular readers will know, Edinburgh created a precedent by producing twelve new ballets during their Festival season.

Well, we did our best, but apologise that in some cases we could not cover the season in full—in others we have had to carry the reviews forward to next month through lack of space.

EDINBURGH INTERNATIONAL BALLET

Although Charles Mackerras will proceed with this Company as conductor on their tour of Holland, Switzerland and Yugoslavia which commenced after the Edinburgh Festival, he will have to interrupt the tour three times: once for a London concert at the Royal Albert Hall; once for recording sessions in Germany, and the third time for recording sessions in London. Later in the year he will begin his guest season with the Cape Town Municipal Orchestra, and after many other intervening engagements will start on a four-months tour of Australia during 1959-60.

"NEWS-BALLETS" TO LINK REGIONAL COMPANY WITH T.W.W.

The Western Theatre Ballet Company, now that they have concluded their West End season, have been engaged to supply a weekly "news" item for television.

T.W.W. Director, Jeff Inman, will include this in the West country programme "Yer' Tiz" which is compered by Brian Vesey Fitzgerald and transmitted to the region each Monday.

Peter Darrell, an Artistic Director of the Ballet, will create a four-minute item each week using dancers from his Company.

Each "news-ballet" will be based on a current story of national or regional interest, interpreted in dance and mime.

The Western Theatre Ballet is the only regional ballet company in Britain and is based in the area served by the Independent T.V. station, T.W.W.

FESTIVAL BALLET

I am not surprised to hear from Mr. Rosser James that Festival Ballet Club membership grows apace, for the events they arrange for their members are varied and original. The latest was a Barbecue held at Pyke Farm, Lingfield in Surrey, to meet the Company and to celebrate their 9th Anniversary. Dancing took place on floodlit lawns, and the fact that I was on holiday and unable to attend may have been a blessing in disguise, for if any square dances were included I would not care to be partnered by any of the male members who do this dance with such zest in their ballet *The Witch Boy*—at least not without a few months in strict training!

I went to the last night of Festival Ballet's London season to catch up with the two new ballets premièred during my holiday—*Romeo and Juilet*, choreographed and danced by Oleg Briansky with Natalie Krassovska—and the Company's latest light-hearted offering which seems destined to remain in the programme as "the new ballet" for to date no-one has found a suitable name for it. The latter was premièred on the Company's 9th Anniversary Gala Performance on the

9th September. Dr. Braunsweg told me they had organised a competition to find a name but despite many suggestions no-one had found a sufficiently descriptive title.

Both ballets make a welcome addition and variation to the Company's repertoire. Personally I would describe the "new ballet" as pure "Gilpiniana," for this is something new even for this amazing young man. Since Christmas London audiences have been charmed by his delightful *Nutcracker* prince, thrilled by his portrayal of the uncanny progeny of a supernatural being in *The Witch Boy*, marvelled at his virtuosity in *Variations for Four* and *Symphony for Fun*. Now in the "new ballet" they see Gilpin dance the Beguine, Tango, Cha-cha-cha, Rhumba and the Samba. Anita Landa, Estella Nova, Louis Godfrey, Jeannette Minty, Keith Beckett, Selena Wylie, and Jeffrey Kovel were well chosen in their various parts of the seven movements of the ballet, which was choreographed by Paddy Stone with costumes by Jack Notman.

At the end of a show people usually fidget about and want to get home. But at Festival Hall they wait for Anton Dolin's customary end-of-the-season speech, it is all part of the ritual which this Company has built up over the seven years they have been at Festival Hall, and which I think is one of the secrets of their tremendous success with their audiences. Dolin thanked the audience for their loyalty during what had proved to be a record season, brought forward the dancers to take a final bow, introduced the choreographers "so that we could see what a choreographer looked like" and finally brought another surprise out of the hat by announcing that he was leaving for New York and would later proceed to Bermuda to work with Noel Coward on a new ballet for the Company, to be produced next year.

While at Festival Hall I saw Kenneth Melville who left Festival Ballet to dance with the Borovansky Company in Australia. His plans are uncertain at the moment, he feels in need of a holiday and wants to visit his people, but he hopes to remain in England. He also tells me that Elaine Fifield who left the Royal Ballet also to join Borovansky, is returning to London.

FAREWELL PARTY

After the show I went over to the Opera House at Covent Garden to a farewell party given by Yvette Chauviré at the conclusion of her season with the Royal Ballet. She told me that she had found it very easy to work with our Company, and was enchanted by her reception in London. Mdme. Chauviré now leaves for several guest-artist appearances abroad, and is to appear on television.

MEN IN BALLET

by FERNAU HALL

LEON WOIZIKOWSKI

POLAND has an ancient tradition of ballet dating back to the beginning of the 16th century, when the Warsaw State Ballet was founded. During the second half of the 19th century the development of Polish ballet was strongly affected by the fact that the part of Poland which included Warsaw was occupied by Russia, and the Warsaw Ballet was administered as one of the three Imperial Russian ballet companies (the others being at St. Petersburg and Moscow). Nevertheless the Poles managed to maintain national traditions by taking the lead in producing character ballets based on Polish national dances, and this has remained a very important aspect of Polish ballet. (It also had a good deal of influence in Russia, where balletized versions of Polish dances became popular.) Polish dancers showed outstanding talent for ballet—not only in character dancing but also in pure classical dancing: it is no accident that one of the three great ballerinas in the immediate pre-Diaghilev period (Kshessinskaya) was Polish, and so was the incomparable Nijinski.

From the moment that Diaghilev formed a company independent of the Imperial Russian Ballet he came to rely heavily on Poland for his male dancers, and this was equally true of Pavlova, and the directors of the various Ballets-Russes companies of the thirties. Of the many Polish dancers who left Poland between 1915 and 1939 to join the "Russian" touring companies, three were outstanding: Woizikowski, Idzikowski and Shabelevski. Woizikowski's position was unique, for he joined Diaghilev in 1915 at the age of eighteen, remained with Diaghilev right up to the end of 1929, and then joined the de Basil Ballets-Russes, remaining with this company during those halcyon years of the middle thirties when it dazzled the world with its achievements. Woizikowski was invaluable to both these companies, for he showed exceptional versatility: whatever the part, he transformed his face and style so that he was completely convincing, and his technique was so strong that he was able to cope with all demands with the utmost ease.

I remember him as a violent, passionate and tragic Petrushka, making every movement speak; a fiery and dangerous Polovtzian Chief in *Prince Igor*; a proud and sinister Fate in *Les Présages*—a role which he created, and which he made extremely effective in spite of a costume and head-dress that might well have defeated a lesser artist. But these were only three out of scores of parts, each firmly articulated in line and rhythm and characterised with the most admirable feeling for style, period and dramatic effect. It is impossible to overestimate Woizikowski's influence in keeping alive the finest Russo-Polish traditions of male dancing and passing them on to younger dancers.

In 1936 Woizikowski showed that he also had talent as a leader and producer by forming his own ballet company, the Woizikowski Ballet: this toured in Europe, and then went to Australia and New Zealand. In 1938 he formed a new company, and took it on tour in Europe, also presenting it at the World Fair in New York. Then came the War, and one heard no more of him. After the War there were vague reports of him working as producer, choreographer and teacher in Warsaw, but he remained a legendary figure to people in the West.

When I first heard the rumour that Woizikowski was in London, taking classes and rehearsing *Petrushka* for the Festival Ballet, I found it hard to believe it: this was too good to be true. Here was a man whose talents and experience gave him superb qualifications for taking company classes and producing the great ballets of the Diaghilev repertoire: it is precisely for lack of such men in positions of authority in our ballet companies that the great ballets of the international repertoire are normally so drab, failing to catch the imagination of young people of today as they inspired their parents and grandparents.

When I asked Woizikowski for an interview, he invited me to watch a rehearsal on the Festival Hall stage—an invitation I gladly accepted. At the time I arrived the class was just ending: the portable barres (made familiar to audiences by *Etudes*) were ranged along the back of the stage, and Woizikowski was standing at the front, facing the dancers and conducting them like a chef d'Orchestre. As successive dancers went past him performing a beautifully phrased enchaînement that filled the whole space of the stage, he corrected them in English, French and Russian, depending on their native languages. It was fascinating to see in him a modern descendant of the maitres de ballet of the 18th and 19th centuries who used to wander across Europe, helping to build up the cosmopolitan art of ballet: Noverre, Angiolini, Blasis, Perrot and the rest.

For me the most exciting moments of the rehearsal of *Petrushka* which followed were the demonstrations of the title role by Woizikowski—himself one of the great Petruskas, and still able to show every detail of interpretation with fire and authority. When we reached Petrushka's death at the hands of the Moor he showed how Petrushka's body should quiver with pain; then he rose on one hand so that his body stretched in a low diagonal, and moved the other hand in anguished gestures, timing them to beats in the music and twisting the top half of his body to make the feeling even more poignant. (This also brought his face clearly into view: a delightful combination of the sublime and the sheerly practical which is characteristic of great choreography and great dancing).

When the rehearsal was over I asked Woizikowski what he had been doing since we last saw him before the War.

"Twelve days before the War broke out I went on a visit to Warsaw. I intended only a short visit, but in fact I stayed two years. Life became very difficult—there was no ballet, I worked in cabaret and so on. Then came the Revolution in 1944. I was captured by the Germans, but after nine months in prison I succeeded in escaping. Then the Russians arrived; the War ended, and very slowly the theatre began to revive. I worked as ballet-master in the Warsaw State Opera—the national ballet company—and I also produced ballets in Poznan and Cracow. I started a school in Warsaw: this continued to grow, year by year, and now it is very big—about 230 pupils. Two of my pupils—Traczewski and Pokross—are in the Parnell-Ballet who have had a season at Sadler's Wells."

"What sort of ballets do you produce—character ballets like *Cracow Wedding?*"

"No, I am tired of such things. I produce Classical-modern ballets such as *Mazeppa, Pan Twardowski* (that is the Polish Faust legend), *Spanish Revolution* (to the music of Granados)."

"What about the Diaghilev ballets: are they produced, or is there a prejudice against them, as there is in Russia?"

"No, there is no prejudice against them: people understand and enjoy them. Last March, when there was a Jubilee Performance at the Warsaw State Opera to celebrate my 40 years of work there, I produced three Diaghilev ballets: *Schéhérazade, Petrushka, L'Apres-Midi d'un Faune.*"

"What is the standard of dancing in Poland today: has it recovered from the damage done by the War?"

"It is very high—there are a large number of first-rate young dancers."

"What about girls?—I remember that between the Wars, when the international touring companies took a high proportion of their male dancers from Poland, there were no outstanding Polish danseuses among them."

"There was a reason for that. In Poland there were many fine Polish danseuses, but they did not like to take the risk of going alone to foreign countries and trying to find work: it was much easier for men to take such risks. So you didn't see any of the fine danseuses—they stayed in Poland. Today once again we have some very fine ballerinas."

"Polish dancers have always been noted for their musicality. How do you find English dancers?"

"They are indeed musical. What they lack generally is temperament."

"But I have seen you getting good results with English dancers."

"Yes, when they are helped and encouraged, they do well."

"Are you enjoying your visit.?"

"Very much! It is wonderful to move around and see new things, after nearly twenty years in Poland."

"And will you come again?"

"Yes, I hope so—there are many ballets which I might produce."

I was delighted to hear that he may be returning regularly to England, where there is great need for maîtres de ballets and teachers like Leon Woizikowski.

Men in Ballet Series still available:

John Field ..	**March, 1956** ..	**1/3**
Philip Chatfield ..	**June, 1956** ..	**1/3**
David Blair ..	**July, 1956** ..	**1/3**
Erik Bruhn ..	**October, 1956** ..	**1/6**
Milorad Miskovitch	**Jan./Feb., 1957** ..	**1/6**
Flemming Flindt ..	**March, 1957** ..	**1/6**
Bryan Ashbridge ..	**June, 1957** ..	**1/6**
Louis Godfrey ..	**July, 1957** ..	**1/6**
Ronald Hynd ..	**September, 1957** ..	**1/6**
Keith Beckett ..	**October, 1957** ..	**1/6**
Bjorn Holmgren ..	**November, 1957** ..	**1/6**
Rainer Kochermann	**December, 1957** ..	**1/6**
John Gilpin ..	**February, 1958** ..	**1/6**
Oleg Briansky ..	**March, 1958** ..	**1/6**
Alexander Grant ..	**May, 1958** ..	**1/6**
Robert Helpmann ..	**June, 1958** ..	**1/6**
Jeffrey Kovel ..	**July, 1958** ..	**1/6**
Michael Hogan ..	**September, 1958** ..	**1/6**

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EDINBURGH FESTIVAL REVIEWS

On the first programme the ballet which aroused the greatest interest was Walter Gore's *The Night and Silence*, a pas de deux for Paula Hinton and David Poole. In some ways this was rather like a pas de deux of violent conflict which Walter Gore arranged for Paula Hinton and himself some years ago; musically, however, it showed the influence of the pas de deux *Le Jeune Homme et la Mort* which Jean Cocteau and Roland Petit devised for Jean Babilée and Nathalie Phillipart. Like the Cocteau-Petit ballet, the Gore ballet showed a very melodramatic incidents performed to noble music by Bach; instead of the girl kicking the man however, the man kicked the girl. At the end, the man strangled the woman, as is now the fashion; but the ending was given a new twist: the woman recovered and walked away. The ballet could very easily have been insupportably "ham," but it was superbly danced by Paula Hinton and David Poole, two of the most sensitive and mature artists to be seen on any stage today, and they won a well-deserved ovation from the audience.

Cranko's new ballet *Secrets* was also warmly received. This showed a situation vaguely reminiscent of the Tudor ballet *Jardin aux Lilas*, with a triangle of husband, wife and other woman working through their feelings at a party, and other guests suspecting what is going on. But Cranko's ballet was apparently set in Ruritania, and the characters of the people at the corners of the triangle remained depressingly conventional: Kirsten Simone was her usual sweet and charming self as The Young Girl, Henning Kronstam was a standard *danseur noble*, and Carla Fracci (from Italy) was sweet and charming as The Wife. Fortunately Cranko found in Poulenc's "Octet" music that suited very well his familiar neo-classical style, and he fitted the steps to the music rather better than usual.

To anyone reading the programme, Wendy Toye's ballet *Concerto for Dancers* looked promising, with a fine collection of Calypso dancers (Wendy Toye, Beryl Kaye, Gillian Lynne, Paddy Stone and Irving Davies) pitted against a collection of classical dancers. But the humorous possibilities of this confrontation were not exploited, and the choreography remained at the familiar level of television production numbers, when one might have hoped for choreographic wit like that of the Robbins ballet *Interplay*.

In *Octet*, John Taras once again followed the example set by Balanchine in *Serenade*, mixing together scenes of abstract dancing with scenes in which one or two soloists walk about the stage miming strong emotions —without, however, enacting any definite story. I find this formula very dissatisfying. In *Octet*, however, it was made more palatable than usual by the lovely dancing of Jenny Trevelyan, who has worked with Taras in Monte Carlo and understands his style very well. This Cecchetti-trained dancer first attracted attention in London a few years ago (under the name Jennifer Batt) by winning the Mabel Ryan Award. Since then she has matured into a remarkable artist, with long arms and legs which she uses with the most satisfying purity of line, and I look forward to seeing her in solo roles. Another young dancer to show promise in *Octet* was the Israeli girl Yemaiel Oved: her technique is not strong, but she uses her arms with exceptional lyricism.

Musically *Octet* stood out because of its score, specially written for Taras by the young English composer David Wooldridge. In style this varied somewhat erratically between Stravinsky, Poulenc and a number of others, but it kept the ballet afloat with constant changes of tempi and moods, and its rhythms were both complex and interesting. Taras added some choreographic complexities to the difficulties presented to the dancers by the music, but they stood up to this searching test very well, entirely justifying Peggy van Praagh's confidence in them.

Les Facheuses Rencontres, with choreography by George Skibine, made a rather laboured attempt at humour by bringing together a bold bad baron of the nineties, the crook Arséne Lupin, and a cocotte-thief Estelle (who dopes the drinks of the two men). It was pleasant to see Marjorie Tallchief once again in a high-spirited acrobatic dance.

During the second week of the season two premières revealed the dangers inherent in Michael Frostick's initial "pig-in-a-poke" method of commissioning ballets. *Dreams*, with choreography by the Yugoslav Dimitri Parlic, was a depressingly amateurish attempt at avant-gardisme. Ballet is by its very nature well suited to the portrayal of dreams and visions—one thinks of the hallucinations of *La Symphonie Fantastique*, or even the vision scene of *The Sleeping Beauty*—but Dimitri Parlic did not take us very far into the unconscious by showing men in black tights, white dickies and top hats performing dull classical evolutions. *The Seventh Sacrament*, with choreography by Deryk Mendel (an English dancer who has worked in France for some years) showed an equally depressing lack of any sense of theatre: it featured two French modern dancers, Francoise and Dominique, and showed them performing their tiny repertoire of movements for what seemed at least double the standard length of twenty minutes. This "choreographic cantata," intended to represent a wedding ceremony, had no convincing structure; the acolytes did no more than walk about with candles; the music maintained the same slow tempo and absence of rhythm throughout; and—to crown all—Dominique was dressed in a pair of white bloomers and an off-centre sporran.

On the other hand *La Belle Dame Sans Merci*, with choreography by Andrée Howard, demanded to be taken seriously, and showed this choreographer to better advantage than for years. The story she chose (based on the famous poem by Keats) was well suited to her talents, and her usual style did well enough, though one might have expected some period flavour in the movements to match the period music (by the 16th century composer Claude Lejeune, arranged by Alexander Goehr). The potentialities of the theme were well shown at one moment when the Belle Dame tried to awaken the Knight with a kiss: one expected a continuation of the earlier amorous mood, but instead he started up in momentary horror—a fine touch. Elsewhere, however, the texture was too continuously fluid and foreseeable; and the end failed to convince because the Knight was sent behind a gauze curtain to stand on the shoulders of three other knights, instead of—as stated in the programme—awakening to find himself on a cold hillside. Yvonne Meyer, last seen in London a few months ago when she appeared in the Miskovitch Company at Sadler's Wells, danced with warmth and an appropriately fey languor: if she missed the baleful quality the part demanded, this may well have been due to the fact that she had to create the role in only five days of rehearsal and we may expect this very talented Brazilian artist to continue to develop her interpretation. Miskovitch danced the title role with his usual cool hauteur.

The Japanese have the knack of making insect ballets meaningful and convincing: a good example is the Kabuki dance-play *Tsuchigumo*. But when European choreographers tackle insect stories they are inclined to use the subject matter as an excuse for novel scenic effects, keeping the dancing to the usual run of classical steps—and Peter Wright's new ballet for Edinburgh, *The Great Peacock*, kept to this pattern. But the scenery (designed by Yolande Sonnabend) was really novel and interesting: the partially transparent backcloth (with semi-abstract leaf, stalk and flower shapes) changed its appearance completely with successive changes of lighting. David Poole, in the title role, did all that was possible with the steps allotted to him, and the choreographer must have done some excellent work rehearsing Claudie Algeranova (the Female), for she danced much better than ever before.

Fortunately the significance of this season is to a large extent independent of the quality of the ballets produced in it. Potentially the formation of the Edinburgh Festival Ballet is of the highest importance, for it makes possible the creation of a stream of new ballets under professional (as distinct from workshop) conditions; moreover this creative activity is backed up by shrewd and highly competent management, something very rare in artistically ambitious ventures. It now remains to be seen whether this admirable organisation can and will be used to give opportunities to major choreographic talent.

After a short continental tour the company starts a season of two-and-a-half weeks at Sadler's Wells Theatre on the 9th October. All the Edinburgh ballets will be shown, and nearly all the Edinburgh soloists will appear: I recommend a visit very strongly.

FERNAU HALL

LONDON REVIEWS

We regret that lack of space has made it necessary to hold over the following reviews by Fernau Hall.

The De Cuevas Season at the Coliseum.

The remainder of the Ballet Rambert Season at Sadler's Wells.

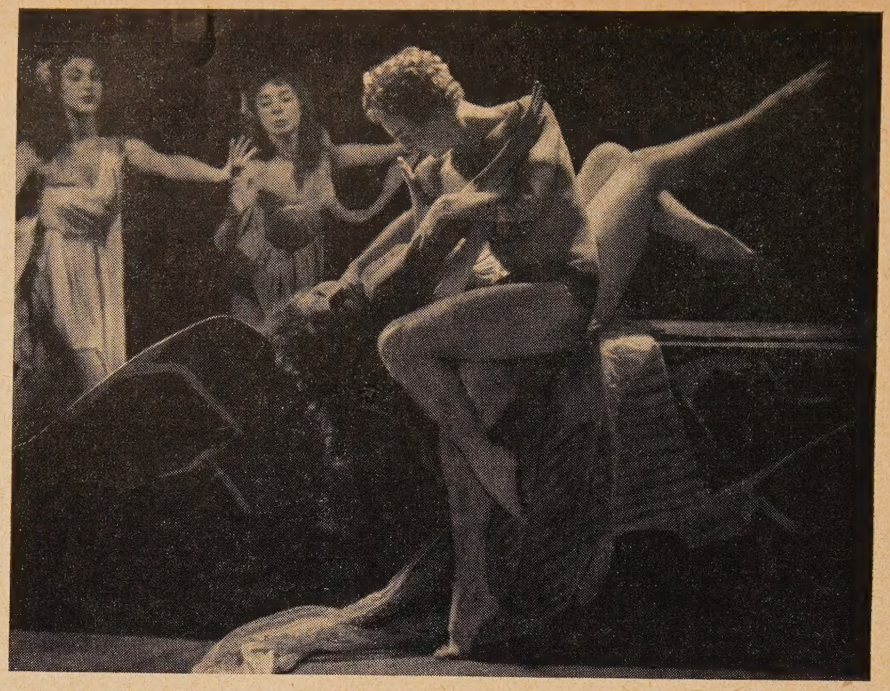
The third programme of the Sunday Ballet Club.

Srimati Rita's recital at Conway Hall.

All these will appear in our next issue together with Cyril W. Beaumont's review of Chauviré's performance in *Sleeping Beauty* at Covent Garden.

LONDON REVIEWS

by FERNAU HALL



Edward Pokross in L'Apres Midi d'un Faune. *Photo: Edward Hartwig*

FELIKS PARNELL'S BALLET FROM POLAND

To anyone with memories of the touring Polish companies of the thirties, or of the Anglo-Polish Ballet in its war-time heyday, the performances of the Parnell Ballet during their Sadler's Wells Theatre Season in August were disappointing: the repertoire was similar in many ways, but the standard of choreography was very inferior. Such items as *Peasant Wedding*, *Mountaineers*, and *Matthew is Dead* were clearly inspired by long-established Polish character numbers with the same or slightly different names; Feliks Parnell must have seen such items, but his attempts at reproducing the choreography were very feeble. The sparkling rhythms and variety of movement characteristic of Polish national dancing were quite absent: all the dancers did was stamp, stamp, stamp, in banal rhythms and patterns.

Though one could not properly judge the quality of the dancers in such choreography, one male dancer—Wlodzimierz Traczewski—danced with such fire and polish that he attracted all eyes whenever he came on the stage, and the others looked drab by comparison. This pupil of Woizikowski showed all the qualities which made Polish dancers so popular in the twenties and thirties. He was particularly good as an ingratiating marriage broker in *Peasant Wedding*, and even managed to be impressive in an appalling bad ballet, *Good and Evil*, which would have looked quaint and corny in even in the most dreary touring revue. *Good and Evil* was in fact one of three preposterous items (the other two being *L'Apres Midi d'un Faune* amd *A Fantasy on an Indian Theme*) which were very funny—by accident, not by design.

In *L'Apres Midi d'un Faune* one of the nymphs displayed a depth of decolletage which probably went beyond anything worn by a danseuse on the public stage in England since the days of Charles II. The effect was rather charming, in its naive way—like a good picture by a Sunday painter.

WESTERN THEATRE BALLET

This company, which began its first public London season at the Lyric Theatre Hammersmith on August 12th, may be traced back five years to a week at the Theatre Royal, Bristol which the Bristol School of Dancing shared with the Bristol Old Vic Theatre School. Elizabeth West was the choreographer for the dancing items. This show became an annual event: after three years Elizabeth West invited Peter Darrell to join her as associate choreographer, and in 1956 the two set up a company on a professional basis. Like other small companies, the Western Theatre Ballet has been through black periods when there were no bookings and few prospects, but the directors and artists have both courage and enterprise, and are determined to set up something new and important in England: a professional regional ballet company.

They have a number of assets, apart from this basic and seminal idea. They are extremely professional: the programmes go through with admirable slickness, and everybody dances in time, this is very rare, and argues great care in rehearsal. They are sensible enough to perform to recorded music, using high-fidelity equipment which reproduces the music perfectly: this makes it possible for them to use difficult modern scores, splendidly performed, without incurring the expenses of an orchestra which would make the venture quite hopeless financially. Above all, they have a number of good designers, notably the young Australian Barry Kay: even the souvenir programme has an elegance and sophistication which distinguish it very sharply from those of other English companies.

Unfortunately the artistic policy of the company has a basic flaw which will make it difficult for the company to win the place in the sun which in many respects it deserves. All the ballets are new, and neither of the two choreographers (Elizabeth West and Peter Darrell) show much understanding of the fact that dancing is a language—that every gesture of hand or foot, every dance-rhythm can and should express something precise. In *The Prisoners* the gap between idea and expression was particularly obvious, for this ballet had for music one of the most disturbing and expressive of contemporary scores: Bartok's *Music for Celeste, Percussion and Strings*. This music—for which the rough equivalent in literature would be T. S. Eliot's poem *The Waste Land*—suggested to the choreographer (Peter Darrell) a crude, melodramatic story of two men who escape from prison. (They go to the older man's home; his wife seduces the younger man, and persuades him to murder the older man). The characters of the three people are flat as paper, there being nothing in the dancing to establish them. Typically enough, the wife makes repeated use of a curious stiff gesture with palm upward which expresses nothing at all.

There are some isolated patches of expressive dancing in *Pulcinella*, with choreography by Elizabeth West—particularly in the solo of Pulcinella, who keeps jumping into the air with feet together: but the ballet is a long one, and in the long run the fussiness of the movements makes a deadening impression, for there is no light-and-shade.

It is significant that one ballet (*Impromptu*), for which the choreography was done by the dancers themselves, did not stand out from the others in any way: but for the programme one might assume that its choreography was by an individual. The fact is that the company's brave policy of building a repertoire consisting entirely of new ballets would make sense only if one of the staff choreographers were Fokine, or Tudor, or if the directors commissioned a good proportion of its ballets from really creative outside choreographers.

Good ballets are essential not only for building up balanced programmes: they are also essential for dancers, who cannot develop unless they get their teeth into really exacting and expressive choreography; and the ballets in the Western Theatre Ballet's repertoire did not provide a real test of the dancers' talents. Nevertheless Brenda Last made a good impression in *Impromptu*, showing demi-caractère brilliance and wit; but she must take care not to move her head always in the same way, with sharp brittle movements. Some years ago she won the Adeline Genée gold medal, and she will go far if she develops a more varied attack. Ronald Emblem danced splendidly in the role of Pulcinella, showing a delightful sense of humour which came over in spite of the fact that his face was hidden by a mask: more experienced than most of the others, he danced with the International Ballet, Walter Gore's company and the Festival

★ **FELIKS PARNELL'S**
Ballet from Poland

★ **WESTERN THEATRE BALLET**
London Season

★ **THE ROYAL BALLET**
Late-Summer Season—
New Macmillan Ballet

★ **CHAUVIRÉ AT COVENT GARDEN**

★ **WOIZIKOWSKI'S**
Production of Petrushka
for Festival Ballet

★ **BALLET RAMBERT SEASON**
At Sadler's Wells

Ballet before joining this company. The Hungarian dancer Suzanne Musitz was admirably sly and lecherous in the Menotti opera *The Unicorn, the Gorgon and the Mandragore* (in which this company appeared at Sadler's Wells just before the Lyric season), but she was disappointing in the role of the wife in *The Prisoners*, perhaps because the choreographer gave her only a single mood to express. Anna Paskevska, who made a good impression when the company appeared at the Arts Theatre, was unfortunately not available for the Lyric season.

I hope very much that the Western Theatre Ballet will not only survive but flourish, and that its example of regional ballet will be followed in other parts of Britain. But all such companies, if they are to establish themselves solidly, must tackle the problem of repertoire with flexibility and imagination as well as determination and courage.

THE ROYAL BALLET

Inevitably, the dancing of Margot Fonteyn was the focus of attention when the Royal Ballet opened its late-Summer season during August at Covent Garden with *The Sleeping Beauty*. After injuring her foot on the irregular floor of the Brussels Théâtre de la Monnaie in May, she continued to dance at Covent Garden, but finally had to abandon some performances towards the end of the season. At her first entrance she seemed a little nervous, and I had the feeling she was nursing her right foot slightly; but she quickly gained confidence, and her superb performance in the Rose Adage (with her uniquely assured balances on one point) made it clear that she was in excellent form. As usual, she danced with such freshness as to make me feel at times that I was seeing the ballet for the first time: by constantly changing her interpretation in small details she prevents her dancing in any role from ever becoming a routine matter to herself, and thus is able to preserve her magical spontaneity. Taking it all in all, this was her best Aurora to date.

The performance got off to a fine start with the very first of the Fairy solos: the Fairy of the Crystal Fountain, danced by Antoinette Sibley. So far as I know, this represented her debut in a solo role of some importance, and she rose to the occasion with an interpretation of astonishing originality. Her hands and arms had a sinuous, oriental quality that gave a new shine to the familiar steps. And she was followed by a remarkable series of other faries (notably Merle Park, Annette Page and Maryon Lane) that gave to this scene the brilliance which Petipa planned but which is rarely seen today. In the days of Petipa, *variations* like these were arranged to fit the styles of individual ballerinas, and if the casting was changed the choreography was changed as well. The young soloists of the Royal Ballet have to take the choreography as they find it, but this challenge seems to stimulate the fine young dancers now coming into the limelight to work up their own interpretations.

AGON

Agon means conflict, and this title proved to be highly suitable for the Covent Garden production of this Stravinsky ballet (originally commissioned by Balanchine and Kirstein for the New York City Ballet). But the conflict was not of a sort likely to please the composer. In fact there was such violent conflict between the ideas and style of Stravinsky, the choreography of Kenneth Macmillan, and the decor and costumes of Nicholas Georgiadis, that the ballet never had a chance of success. It was obvious, unfortunately, that neither Macmillan nor Georgiadis had the faintest idea of what Stravinsky was doing, nor was there anyone at Covent Garden to give them any guidance.

But just what was Stravinsky doing? This is hard to say precisely, for the playing of the orchestra under Hugo Rignold and Kenneth Alwyn showed little understanding of Stravinsky's latest style; moreover Macmillan's fussy and aimless choregraphy distracted one constantly from the music. But it was clear that Stravinsky had been influenced by Webern, one of the most difficult of twelve-tone composers: he did not go the whole Webernian hog, dividing up a sequence of notes among almost as many instruments, but he achieved interesting effects, by using a small orchestra and allotting each short movement to small and odd combinations, such as mandolin and flute: even castanets enter at one point. Some of the movements are given the titles of social dances of the 16th and 17th centuries (such as saraband and branle) but only very rarely can one hear any rhythm or turn of phrase with any period flavour: this music is decidedly not neo-classical.

It would take a choreographer of genius to create a style in harmony with this music, and work out an abstract visual form which would create an effect of continuity and unity, in spite of the fragmention of the music: perhaps Birgit Akesson (working in Sweden with dancers trained by her, not with ballet dancers) or Antony Tudor (working with a company fully accustomed to his earlier styles) might do this. But they would need far longer rehearsal time than the six weeks or so which are normal with one-act ballets today. And it would probably be essential to bring over Stravinsky to conduct the early performances, allotting him orchestral rehearsals far exceeding the usual quota. These demands may seem Utopian, but they would have seemed normal to the Diaghilev of the period 1909–13, when this impresario of genius brought the art of ballet to a point where it gave a lead to all the arts.

What we actually saw on the stage was a long series of ingeniously distorted neo-classical movements: Macmillan had clearly worked very hard to fit these to the music, making them rather more jagged than usual, but they might just as well have been included in any of Macmillan's earlier ballets, and they were pathetically unconvincing as a visual equivalent of Stravinsky's harsh atonal score. In the same way Macmillan was sensible enough to use as dancers fourteen of the best young dancers in the company—including dancers of great promise who are still little known, such as Deirdre Dixon, Georgina Parkinson and Antoinette Sibley. But even these fine artists were able to make little of the choreography, which followed the notes in an irritatingly fussy way, without any light and shade, and missed the occasional nuances of lyricism in the music.

The decor and costumes of Georgiadis had roughly the same relationship to the music that a moustache scrawled on the face of the Mona Lisa has to the art of Leonardo. The dancers in their funny hats and oddly striped and patched costumes were made to look as if they had strayed in from some ballet concerned with children's toys, such as *Casse-Noisette*.

Normally the failure of a one-act ballet would be of no great moment to a company as solidly established as the Royal Ballet, with its many fine productions of ballets of the international repertoire, its fabulous Fonteyn, and its remarkable crop of promising young solo danseuses. But the failure of *Agon* was historically very important, for it brought into the open the fact that the Royal Ballet is by its very nature unsuited to the production of new ballets belonging to our own day—rather than lush three-act fairy-tales, harking back to the 19th century, or clever assemblies of gimmicks belonging to the crazy twenties. We should be grateful that the Royal Ballet is there at Covent Garden and its directors may well take pride in its achievements; but we badly need another company, equally solidly established but very different in its nature, which can produce ballets of today and tomorrow.

CHAUVIRÉ AT COVENT GARDEN

Yvette Chauviré, the greatest French classical dancer of today, received a well-deserved ovation for her performance as Giselle on 21st August. Her long years at the Paris Opera dancing in staccato Lifar roles have left their mark on her: the line of her hands is often fussy, she does not pull down her shoulders enough, and she tends to poke her head forward a little. But she is a great artist a wonderful combination of Russian nobility and French wit and intelligence: whatever she does is clearly thought out, and her conception of the role is projected with the utmost clarity and assurance.

During the greater part of Act I her interpretation was rather too sophisticated for a village maiden: she looked rather more aristocratic that any of the aristocrats (barring Julia Farron's Princess), and one had the feeling that her heart was not in the role. But all this changed the moment Hilarion told her that Albrecht had been deceiving her. At once she became a little distracted, showing clear signs of the madness to come. Then, in the mad scene proper, she held back at certain moments with a wonderful stillness, projecting her feelings entirely with her facial expression and the pose of her body. In fact the whole of her mad scene was superbly acted and danced: highly original, yet quite in harmony with the role.

She was also very good indeed in Act II: here her sophistication was entirely acceptable as belonging to a Wili rather than a peasant girl.

Albrecht was danced by Alexis Rassine with vigour and precision.

* * *

Mr. Cyril W. Beaumont will be reviewing Chauvirés Covent Garden performance in *Sleeping Beauty* in our next issue.

WOIZIKOWSKI'S PRODUCTION OF "PETRUSHKA"—FESTIVAL BALLET

The most interesting aspect of this production was inevitably the new interpretation of the role of Petrushka: for Woizikowski was one of the great Petrushkas, and was rehearsed in the role by Fokine.

Choreographically his version differed from that produced by Grigoriev at Covent Garden in the ways in which the details were fitted together and timed to the music rather than in the details themselves. In addition there was a considerable difference of dynamics: the Woizikowski Petrushka dances very violently, with high leaps and very forceful gestures, and in general puts more passion into everything. Keith Beckitt, who danced Petrushka at the première on 20th August, clearly did his best to bring out all the qualities demanded by Woizikowski, and his performance was a great improvement on anything seen before at Festival Hall. But it was clear that he still has a long way to go if he is to achieve any of the grandeur and tragedy of Woizikowski's own interpretation. The transitions were laboured: after finishing one phrase or movement he seemed unable to get into the next phrase without an awkward pause in which the character ceased to exist. The violence was there, but it was not controlled and seemed to have no meaning for the dancer: he did the movements in that way because he had been told to do them in that way, and all the spiritual implications were lost. But his facial expressions were good, and it is to be hoped that his dancing of the role will become richer as he grows into the Woizikowski version.

It is very difficult to stage a good *Petruskha* on a shallow stage like that at the Festival Hall, but there are a great many details which could be improved without changing the stage. One is the costumes: these are based on Benois designs, but are executed in unsuitable materials, and the cut is often quite wrong. (The nursemaids, for example, should have thickly padded jackets, and should wear voluminous petticoats.) The lighting also needs attention: it lacks all mystery. And the dancers of the corps de ballet show too little enterprise in creating their roles: the crowd scenes are formless and dull.

BALLET RAMBERT SEASON AT SADLER'S WELLS

"This," I kept muttering to myself, "is where I came in." It was the opening programme of the Rambert season: the first ballet, *Pas des Déesses,* was very reminiscent of the *Pas de Quatre* in the Festival Ballet's programme, and the next two ballets reminded me so strongly of Edinburgh that I found it hard to believe I was in London. (One was an insect ballet by Walter Gore entitled *Fireflies:* the other, by Deryk Mendel, was a wedding ballet called *Epithalame,* and resembled his Edinburgh wedding ballet *Seventh Sacrament* very closely.)

The most interesting aspect of *Pas de Déesses* and *Fireflies* was the dancing of Lucette Aldous, who more than justified the expectations aroused by her performance at the Cecchetti demonstration in July. As Grahn in *Pas de Déesses* she was serene and lyrical, in *Fireflies* she was sparkling and gay, and in the title role of *Laiderette* she was wistful and pathetic: in all three ballets she showed a clean technique, and her personality shone through, in spite of the fact that she had little help from the choreography. The accession of this dancer to the Ballet Rambert is the finest thing that has happened to this company for years.

Epithalame, which won the International Choreographic Competition at Aix-les-Bains in 1957, was distinguished by a first-rate score in the twelve-tone tradition by Jean Guillaume: this was sensitive and rhythmical, making imaginative use of Schönbergian sonorities. It belonged to a completely different world from the choreography, which was so tepid and repetitive that it seemed like a distraction from the music. It baffles me completely why Deryk Mendel should have been commissioned to arrange *two* versions of this ballet for British companies: one version was more than enough. What is even more baffling is that Madame Rambert should commission a feeble modern-dance ballet, in a field where modern dance is unsuitable, and fail to take into her repertoire the remarkable ballet *Voice in the Wilderness* which her own principal male dancer Norman Dixon arranged for the Sunday Ballet Club in June.

This latter ballet grew out of the great tradition established by Antony Tudor, and represents precisely what this company needs if it is to hold its own in the competitive jungle of contemporary ballet. The fact is that every company must offer something which is both individual and good of its kind; and the evening of Tudor ballets on 11th September, did precisely this for the Ballet Rambert, even though the standard of production and performance was highly variable.

Reviews of the remainder of the Ballet Rambert Season will be published in our next issue.

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New Recordings

Reviewed by BEDFORD CROWLE

HARPSICHORD CONCERTO

Most of you will remember Robert Joffrey who produced *Persephone* for the Ballet Rambert in 1955. His choice of Falla's *Harpsichord Concerto* for his ballet of the same name is interesting as it is a work very different from *El Amor Brujo* or *Le Tricorne*. It is by no means so readily appreciated but Capitol, P8309, has given us a first-class opportunity to know it through Sylvia Marlowe's fine performance with the Concert Arts Players. After a few hearings, you will find much unexpected enjoyment from this unusual Falla.

BEAUTY AND THE BEAST

Though one of Cranko's earliest ballets—dating from Cape Town days—it has held its popularity right to the end of the Sadler's Wells Theatre Ballet. Elizabeth Miller and David Poole will long be remembered for their interpretation but Ravel's charming music, *Mother Goose Suite*, is rightly responsible for some of the success. Ansermet's beautiful performance, Decca LXT5426, vies with Giulini's for Columbia but the couplings will decide you, and here is the most sensitive rendering of Debussy's Nocturnes, I have heard.

MADAME CHRYSANTHEME

Another welcome 7 incher from Pye, CEM36010, in The Composer Conducts series—this time Rawsthorne conducts excerpts from Ashton's Japanese ballet of the Geisha girl who wasn't as simple as she looked. They are generally representative of the score and serve as a musical memento of the last ballet created for Elaine Fifield before she returned to Australia.

SOLITAIRE

Here is a gay and cheerful record, HMV. CLP1172, of which Arnold's *English Dances*, together with a jazzy polka and a sarabande, make up MacMillan's ballet, *Solitaire*. His *Four Scottish Dances* follow on and we turn over to find Irving's lively performances of Britten's *Soirées* and *Matinées Musicales*. These have been choreographed a number of times, though Tudor's ballet to the first set is best known in this country. This disc should find a home in many a ballet-goer's collection.

PETROUCHKA

I had hoped that this third record of *Petrouchka* by Ansermet and the Suisse Romande Orchestra, Decca LXT5425, would top the bill and leave one in no doubt where the choice lay. The recording itself is excellent and the performance, of course, is good, but the "magic" passages and crowd scenes are not sufficiently weird or exciting—Ansermet has done better.

THE UNICORN

I hope that everyone kept abreast of the times and saw at Sadler's Wells last August, Menotti's latest—*The Unicorn, the Gorgon and the Manticore*, which he describes as a "Madrigal Fable for chorus, ten dancers and nine instruments." It is very different from the Menotti we know so far, and for those who wish to study it further Columbia has issued a really first rate disc conducted by Thomas Schippers, 33CX1543. The score may not be everybody's choice but certainly the recording will not disappoint.

NOBILISSIMA VISIONE

In recent years Massine seems to have a leaning towards ballets with religious themes but this one on the life of St. Francis of Assisi was first danced in 1938 by the Ballet Russe de Monte Carlo. Hindemith, who composed some of his finest music for this ballet, conducts the Philharmonia in the suite, Columbia 33CX1533. With it is the first recording of his *Clarinet Concerto* exquisitely played by Louis Cahuzac. I have no hesitation in choosing this version of the suite, having the composer's mark of authority.

SCOTCH SYMPHONY

Mendelssohn is very well worth while rediscovering. There is such great joy and peace in his music as both sides of HMV. ALP1569 prove—*Symphony No.* 3 and *Calm Sea and Prosperous Voyage Overture*. The symphony was choreographed by Balanchine for the New York City Ballet and also by Keith Lester for his ballet, *The Glen*, danced at the Arts Theatre during the war. Previtali gives a sound, well thought out reading, while his "Calm Sea" is exceptionally good. However don't forget Kletzki's recording on Columbia 33CX1219—I think you may prefer it.

COPPELIA AND SYLVIA

The three 7 inch discs taken from each of Robert Irving's recordings of these two ballets are now complete. HMV. 7EP7048, 7057 and 8 are of *Coppélia* with the Covent Garden Orchestra, and 7EP7046, 7053 and 7060 are of *Sylvia* with the Philharmonia—for the first one of each, see our April issue. Both sets are very good and cover the main items in each ballet. They will be much appreciated by followers of the Royal Ballet.

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ANTONIO

EARLY YEARS

ANTONIO Ruiz Soler, born in Seville, capital of Andalusia, on November 4th, 1921, at 18, Calle del Rosario, is the son of a mechanic from Malaga, and the Benjamin of a family of ten children. One can imagine when Antonio was going to be born, the poor parents wondering how they were going to feed a tenth mouth, little dreaming that the new arrival was to become the breadwinner of the family.

A stone's throw from this neat little street, situated in the very heart of Seville, is the town's most important place of entertainment—the Teatro San Fernando. Here, one gay Easter day after fourteen years absence, the little boy, who used to dance for pennies at street corners, returned among his own people to a delirious welcome—the like of which is only accorded to national heroes. One can well believe Antonio, when he admits that in all his life he had never experienced such an overwhelming emotion.

From his earliest childhood, dancing was his only interest. To be convinced that nature intended Antonio for a dancer, one has only to look at photographs taken when he was barely five years old and to observe the posture of the already elegant and self-assured little body. The more remarkable point is, however, that the child with too few dancing lessons to account for it, already possesed a beautiful "turn out" the en dehors angle of the legs which dancers strive for years to achieve in order to master control, balance, and fluent flexible footwork.

There was no greater amusement for little Antonio than to run after the organ grinders wandering round the Alameda de Hércules, that wide, straggling, most typical rendezvous of popular Seville, and to invent to his heart's content steps to the latest *Pasodobles* and *Tanguillos* which the organilleros churned out ceaselessly. With his gains Antonio would proudly run home to his mother. Little did Maria Dolores Soler Barranco, Antonio's mother, imagine when, after many hesitations, she agreed to have him taught to dance, that it would be the beginning of an extraordinarily rewarding career. She contended that dancing was no profession for a boy and that to be apprenticed to a trade, or to secure a good job, was more fitting in such hard times.

MEETING WITH ROSARIO

Daily little Antonio would walk from the Calle Becker to Realito's for his dancing lesson. About a year later another young pupil was enrolled in the school. Her name was Rosario Pérez Padilla. It was not long after this that the team of Rosario and Antonio came into being. She was eight and he six years old.

From that moment up to the present day, Antonio has literally never stopped dancing. With the exception of the periods he must give to travelling from one engagement to another, time devoted to rehearsals, brief holidays, or the very occasional interruptions caused by illness, nothing, in a career of nearly thirty years, has kept Antonio's feet from stage or dance floor to indulge nightly in his beloved dancing. How easy it is to believe in the astonishing devotion to his art of a man who could live, if he chose, in idle opulence, when he says that dancing is all his life and that he truly lives only when he is dancing on the stage.

There followed another long series of engagements in revue, night-spots and cabarets. They were seen one night by Joseph Schenk, the American film producer, on a trip to Mexico. Greatly impressed, Schenk wired the proprietor of the fashionable New York Waldorf Astoria, urging him to engage his marvellous discovery. Antonio's long-cherished dream was at last to come true. In the year 1940 he arrived in the United States, where a sensational success awaited Rosario and himself.

RETURN TO SPAIN

Many thrilling years passed, the States had become their home, they spoke English fluently, America had taught them much. At heart and in spirit they remained Spanish, and the moment was approaching when the two very young veterans would be ready to break their long exile and return home to Europe. They set off on the most momentous adventure of their whole career—the conquest of Madrid.

The possible merits of the dancers were discussed by all and sundry. All turned connoisseurs and not unexpectedly, of course, it being Spain, adversaries sprung up from nowhere, ready to wager their last peseta that the dancers would flop hopelessly. Nevertheless, came the day of the début and to the general surprise and dismay of the detractors (who later turned to approving deliriously), the five original recitals of Rosario and Antonio's Madrid début were extended to nearly forty. They had arrived.

FIRST VISITS TO GREAT BRITAIN

On March 4th, 1950, this fabulous couple, whose fame had preceded them, were seen by millions of television viewers in Britain. The furore they created was instantaneous. The first people in Britain who had the opportunity to see Rosario and Antonio dance in person were the Scots at this year's Edinburgh Festival, and they fell completely under their spell. In September 1951 Rosario and Antonio made their début in London.

They returned to London for a second season at the Cambridge Theatre later the same year. The last night of the season was as uproarious as the first, and at its close schoolgirls, young and old, surged down the aisle in competition for the blooms which Rosario and Antonio tore from the splendid bouquets and hurled at their admirers.

ROSARIO VERSUS ANTONIO

The break in Rosario and Antonio's artistic partnership began to make itself felt soon after their return to Europe from their prolonged American tours. The public themselves were the first to differentiate on the merits and equality of the pair. It was Antonio people went to see, the man in the street only referred to him, forgetting almost that in all this Rosario existed at all.

In private life events were also conspiring to bring about the final rift. In Mexico during one of their early appearances Rosario had fallen in love with and married Silvio Masciarelli, a young Argentine musician who was their musical director. The marriage, successful at first, turned out not to be a happy one. After a few years the couple separated but Rosario had now their young son to bring up and educate. Antonio on his part had not a few relatives to keep, and devoted son that he is, he installed Doña Lola in one of the several properties he owns in Spain.

Now Antonio claimed that he only was the true arranger of the dancers and wanted it acknowledged. Events did not stop there either, and in the same unhappy strain Antonio, who was now determined to be the boss, declared their original half-sharing agreement void and valueless. The final blow to these troubled affairs was to come soon after when the Spanish State made the award of the Cross of Isabella the Catholic to Antonio. She would not accept that such an honour could be conferred only on one person, and that of the two, Antonio being the male partner, was the only possible choice. In Barcelona, in November 1952, the flag of the famous dancing team came down for the last time.

NEW PARTNERS

When Antonio had parted from Rosario and was starting to assemble his Company he decided that one partner was not enough to undertake all the roles in the dances and ballets he was planning. He chose Rosita Segovia, a fine artist possessing a sound technique of ballet as well as of Spanish dancing, who has had a great deal of professional experience, chiefly in Cuba and lately as première danseuse in the Ballets de Barcelona of Juan Magriñà. Carmen Rojas comes from Cadiz and has now replaced Flora de Albaicîn. Antonio has been lucky in finding her. In Flamenco duets with him her success is always very great and personal.

In February 1955 Antonio returned to London for the third time, appearing at the Palace Theatre and transferred to the Saville Theatre on April 5th for a continuation of the immensely successful season which started at the Palace Theatre.

ANTONIO THE ARTIST

In many ways Antonio is unlike the majority of Spanish dancers, so many of whom, having been "born yesterday" as the saying goes, and ignoring what has gone before them, are inclined to run down as unworthy all that has been done prior to their own appearance and set themselves the well-meaning "mission" of protecting, or reforming, the Spanish dance, whose tradition goes back two thousand years to the days of Imperial Rome. Antonio neither sees the necessity of "saving" the Spanish dance, nor of destroying what others have achieved. His artistic policy steers a diplomatic course and welcomes everything and every influence that has theatrical value, whether it is Castillian or Basque or Andalusian, whether it emerges from pure dancing or from the most obscure of sources. He may even, one of these days, accepting the fact that no art is truly nationalistic, invite English or Russian contributions. Already at this stage the enormous technical discipline of the dancers is obviously due in no small measure to the teachings of Miss Anna Ivanova, the company's English ballet mistress.

Extracts from the book *ANTONIO and Spanish Dancing* by Miss Elsa Brunelleschi published 31st July, 1958, price 18s. net. The above extracts are published by kind permission of the publishers Messrs. A. and C. Black Ltd.

ANTONIO

AT HOME

IN

MADRID

Right: The living room.

Antonio now lives in Madrid in a large residential flat, which he has furnished and decorated himself, situated in the most fashionable part of the Spanish capital. In order to be able to fulfil his many engagements, Antonio has also set up away from his residence a special studio where his Company can do all their rehearsals undisturbed.

Below: The dining room with its beautiful Spanish tapestry of the XVIth century, Chinese screen and English George III silverware and table.

Below: Enjoying a drink on the "Belvedere," a high balcony at the top of the house.

1950 Although their fame had spread far and wide, it was not until this year that Antonio and Rosario made their first appearance in Britain, at the Edinburgh Festival, and in September 1951 were presented by Peter Daubeny at the Cambridge Theatre, London. Their season was so successful that they returned to the Cambridge Theatre for a second season in November of the same year. In our photograph Antonio is seen at the beginning of a dance which became probably the most famous in his repertoire—*Zapateado*, one of the most difficult and intricate flamenco dances, in which the stamping of the heels is predominant, and tremendous leg control is necessary. Photo by Baron.

1951 Spanish dancers talk not only with the feet but also with the hands and castanets. This picture of Antonio and Rosario show them in the pure Flamenco dance *Bulerias*, where the use of the hands is excitingly accentuated. Photo by Baron.

1956 In September Antonio returned to the Palace Theatre, London, and had a tremendously successful eight weeks' season. Above is a rehearsal picture showing Antonio directing his "stand-in" who is holding the suits Antonio will wear in each number. Sitting at his side is Rosita Segovia, who sang and danced in the show. Right: Another picture taken during the season at the Palace Theatre, with Rosita Segovia in *El Amor Brujo*. Photo: Gyenes.

1952 At the end of this year Antonio and Rosario decided to break their long partnership which had brought them both world fame. Later when Antonio assembled a new Company he chose Rosita Segovia as one of his partners (seen above). Photo: Baron.

1955 In February Antonio returned to London for the third time, appearing at the Palace Theatre, so successful was their season that they transferred to the Saville Theatre in April.

With the introduction of so many new ballets into the repertoire, Antonio decided one partner was not enough, and Carmen Rojas (seen above with (l to r) Mariano Cordoba and Manuel Moreno) also joined the Company. Photo: Paul Wilson.

1958 Antonio completed his first main acting role in a film entitled *Honeymoon*, in which he plays the part of the lover. Anthony Steel the husband, and Ludmila Tcherina (seen above) as the wife. Antonio also danced in a ballet on a Moorish theme specially created by Leonide Massine. Photo: A. Luengo.

Antonio and his Company commence another season at the Coliseum Theatre, London, on October 7th.

Television in Education

Much is said and written to-day about the effect of television on the child mind. Every now and again we are regaled with stories on its pernicious influence, recently we were told of the teenager who would not work because she wanted to sit glued to the television set day and night; mothers complain that their children do not want to go out to play healthy games; and then of course there are those so-called "television diseases" which affect the eyesight and other parts of the body of its victims.

ONE salient fact seems to emerge from all this talk. The modern child has grown up with television, has assimilated it as part of everyday life, and enjoys the medium. This important basic fact was recognised by the educational authorities when they introduced television programmes into schools. Television offers unlimited possibilities in developing the education of the modern child. Alas, this is not, at the moment, being fully exploited, but there are items on the credit side, and one of the most recent was the introduction of the series *Invitation to the Dance* into Television's *Programmes for Schools.*

Associated-Rediffusion made a very big step in the right direction when they appointed Fernau Hall as Education Officer. Readers of this magazine need no introduction, for his criticisms and articles appear regularly, but for the record it should be stated here that Mr. Hall is not only well known for his important books on ballet, but in his time he has covered most of the aspects of the dance. His own career as a dancer was limited by the fact that he began his training when already adult, but he then turned to the production side working usually as a stage director for both English and foreign companies, and, as the occasion arose, undertaking such varied work as that of lighting director, assistant maître de ballet, business manager, and at other times he has worked in collaboration with B.B.C. producers on the production of dance programmes on television.

He therefore knew most of the difficulties and possibilities of the subject and the medium through which it was to be presented. More important still this series was written *for* children (and in many of the programmes) performed *by* children, with the intention of helping young people towards an understanding and appreciation of a wide variety of types of dance and mime, and to help in the development of creative work in this field within schools.

In his introduction to the *Teachers' Notes* for this series Fernau Hall wrote "The arts of dance, drama and mime interpenetrate to such an extent that no one of them can be understood in isolation. Dance may be considered the most basic of the arts. In earliest times dance represented a magical ritual, performed by man to control the natural forces which he could not understand. There is an element of naturalistic imitation in a great many primitive dances, the hunters mime the successful culmination of the hunt, the farmers mime the joyful harvest. But there is always something more—an element of fantasy which finds expression in regular rhythms, perfection of line and a more abstract type of symbolism.

"The extremely varied relationships between dance and other studies offer almost unlimited educational possibilities. Music for example comes alive when one dances to it; to make a dance expressive one must penetrate to the heart of the music's rhythm, phrasing and melody. Dances from the past illuminate history; those from various regions illuminate geography; drama acquires more meaning when one creates it in mime and dance; observation of life becomes detailed and accurate when it is needed for composing a part of dance-drama. Interest in painting is stimulated when the children go in search of material for their compositions, and the natural spontaneous release of creative power, which comes when the ego is submerged in the rhythms of the dance, helps the child to understand the creative impulse which underlies every work of art; the child learns from experience that art is not something remote and peculiar, but bound up with life.

"Through dance and mime children of every temperament, level of intelligence and social background learn to discover themselves, realise their experiences, communicate their thoughts and feelings to others and develop a keen and critical appreciation of all the arts of the theatre."

It has been said that television viewing retards the mental development of a child, that books are not being read and theatres are not being visited nowadays because child and adult sit and stare at the small screen in their own homes. To some extent this is true, but on the credit side, television can and does re-create interest in subjects rapidly going into decline. Once create an interest in a subject and the child will both read and ask to be taken to see live shows. There are many adults to-day who do not go to see ballet because they think it is too highbrow. Not so long ago I went to a performance of *The Sleeping Beauty* organised for schools at the Royal Opera House London. As the young audience of boys and girls enthusiastically applauded at the end of the show, a teacher sitting next to me said "if only *I* had been given such opportunities when I was young, I had to reach maturity before I had a glimpse of such things." The modern child can, through the medium of television, get a glimpse of the wonders that abound on earth, under the sea and in the sky.

The danger of television lies not in viewing, but in the items viewed. Let us have more programmes such as this, presented in a simple manner so that the subject can be understood by the uninitiated and in which the viewer is invited to develop a critical appreciation of the subject. The imagination is always stimulated by modern methods, use the medium to broaden the mind and discrimination will automatically follow. **E.H.**

These programmes have been reviewed in our July, September, and this issue, by Helen Ross.

Photographs opposite page left to right

INVITATION TO THE DANCE

Programme 1. *Leap to Life.* Alan Garrard showed some of his work in mime-drama with schoolchildren and young people. Here young people from Debden Youth Centre perform a mime-drama *The Angelus* which they created under his guidance. The scene is a gypsy encampment: one gypsy keeps watch while the others sleep.

Programme 2. *Ballet Begins.* At the Arts Educational School children have ballet lessons once a week as part of their general education: they learn ballet technique, eurhythmics period deportment, mime, and character dancing, and examples of all this training were shown. Here we see boys who are full-time students performing entrechats.

Programme 3. *Actors Must Dance.* With the help of eight actors and actresses trained by her at the Old Vic Theatre School, Litz Pisk showed many types of movement training for actors. Here they are showing the beginning of an exciting boat journey in which boat, sea, oars and so on were created purely by mime.

Programme 4. *Ballet Takes Shape.* Nesta Brooking showed with the help of her pupils some of her wonderful training in composition. The programme included two ballets composed by thirteen-year-old Amanda Knott. One was the prize-winning *Chess Pieces.* The other was *Suck-a-Thumb,* specially composed for television, and we see Amanda in conference with the director Peter Robinson. She danced the title role; on the right is Susan Weldon (Mother).

Programme 5. *Dances of Britain.* Douglas Kennedy introduced dances of England—notably the Cumberland Square, performed by children of Dury Falls School, Essex—and Robert Ferguson introduced Scottish dances. Here we see Pipe-Major Peter Quinn performing a Highland Sword Dance.

Programme 7. *The Art of Ballet.* Extracts from six of the greatest ballets, introduced by Peggy van Praagh and danced by Julia Farron, David Blair and Maryon Lane, gave viewers an insight into the creative work of the choreographer and the dancer. The photograph, taken of a T.V. screen during the performance, shows Maryon Lane as Giselle and David Blair as Albrecht.

Programme 8. *Dancing Round the World.* Maria Fay showed with the help of Nesta Brooking's pupils and Molly Kenny a remarkable suite of six miniature character ballets, using the styles of five countries. Then Amanda Knott showed how she would make a ballet out of music by Auric which was played at the end of Programme 1 as a suggestion for a mime-drama: we see the victim chained to the stake and jeered at by villagers.

Programme 9. *Full Circle.* The world tour ended with jive, Spanish dancing, Indian dancing, and the production of extracts of a mime-drama to the music of Auric by young people from Debden trained by Alan Garrard. When the Indian dancer Srimati Rita showed the Spanish gypsy Rosandro an enchaînement in Kathak style, he showed her its Flamenco equivalent, and they ended by dancing together.

REVIEWS

TOKYO

—JOHN HAYLOCK

TOKYO BALLET FESTIVAL

In the last ten years there has been an increasing interest in ballet in Japan. There are many ballet companies in Tokyo and sixteen of the leading companies joined forces to give the Festival which lasted from July 5th-14th. It was the second time since the end of the war that such a festival had been given and this year was held to commemorate the foundation of the Japan Ballet Association and in aid of the fund for the building of a National Theatre.

There are numerous ballet companies in Japan but most of them are small. A leading dancer is inclined to break away and form a company on his own. This is, perhaps, a dissipation of energy, for the results when several companies combine are impressive, but the reason is financial. Unfortunately the Government gives no financial aid to these companies who have to try and survive on their own; this they do for the sake of their art to which they are wholeheartedly devoted, but not without a struggle.

Two programmes were given on alternate evenings at the Festival which was held in Sankei Hall, a modern, air-conditioned theatre. The ABC Symphony Orchestra, a well known orchestra in Japan (and the one which played for the New York City Ballet when that company visited Tokyo in April) was conducted by Mr. Kazuo Yamada. "A" programme consisted of: two acts of *Swan Lake*; the pas de deux from *Don Quixote*; *Blue Rhapsody*; *Valses Nobles et Sentimentales*; the pas de deux from *Les Sylphides*; a scene from *Carmen*; the second act of *Prince Igor*; *Beauty and the Beast*; *Blue Danube*. And "B" programme: *Serenade*; *Etude Ironique*; *Black Swan* (pas de deux); *Walpurgisnacht*; *Peter and the Wolf*; *Pas Can Can*.

"B" programme was, on the whole, better than "A," but the scene from *Carmen* danced by Miss Raeko Kondo, who arranged the choreography, and Mr. Nabuo Iwamura was superbly done. Miss Kondo was a perfect seductress and Mr. Iwamura most convincing as the enchanted though bewildered Don José. The Yusaku Azuma Company presented *Swan Lake* and the Shemada and Hatori companies combined for *Blue Danube*. In most cases the corps de ballet was formed from members of several companies; the dancers were better in *Blue Danube* than they were in *Swan Lake*. *Beauty and the Beast*, with music by the Japanese composer Mr. Kazumi Yamamura and choreography by Mr. Chigaru Yokoi, was original and suitably weird; the groupings and movements of the corps de ballet in black hooded costumes with red stripes were striking.

In "B" programme the Tokyo Young Ballet Group performed the difficult *Etude Ironique* intelligently and efficiently, and the Yokoyama Harohi Company were full of life in *Walpurgisnacht*, brilliantly suggesting the spirit of orgy. Mr. Nakamura Tomotake was an excellent "wolf" in *Peter and the Wolf*; he also wrote the choreography for this ballet which was given by the Otaki Iko Company, the company that presented *Serenade*. The Komaki Company ended "B" programme with a most lively performance of *Pas Can Can*. The spirit of Paris in the nineties was accurately and amusingly captured, especially by Mr. Masahide Komaki who, as the "grand monsieur" from foreign parts was exactly right. Mr. Komaki is a skilled dancer and a fine actor.

Perhaps the dancers in these young companies are better at modern ballet than classical. For example the corps de ballet was more at home in the *Blue Danube* than in *Swan Lake*, and *Etude Ironique* and *Beauty and the Beast* were more successful than *Serenade*. Some of the dancers are handicapped by being short, but this disadvantage is often balanced by excellence of technique, as was shown by Mr. Naoto Seki who was the young officer in *Pas Can Can*. That the dancers are passionately fond of their art was evident throughout, and the Festival was, on the whole, highly creditable.

EGYPT

—WALENS

BALLET IN ALEXANDRIA

The summer season in Alexandria has been marked by the brilliant successes of the dancing festival presented at the Théâtre de Verdure. During the lovely evenings under the palm trees, the galas followed one after the other throughout August. The Ballet d'Alexandrie under the choreographic direction of Mme. George, and the Ensemble de danses de l'Académie Gorilovich offered selected programmes of both modern and classic pieces.

The participation of the Ballet du Conservatoire d'Alexandrie directed by Miss Dora Salone brought a new interest to the ballet world.

Miss Salone, though still very young, had her academic training at Sadler's Wells in London. For four years she danced as a soloist with the ballet du Marquis de Cuevas. In 1954, Miss Dora Salone returned to Alexandria with the company after a tour of Europe and America.

HAMBURG

—JANET SINCLAIR

THE BOLSHOI IN HAMBURG

THE inanities and naiveties of the final dance attraction of the Holland Festival 1958—the Belgrade State Ballet—made it a double pleasure to escape to the season given in Hamburg by the Bolshoi, on the last lap of their European tour. We were extremely lucky, for we saw two performances of *Giselle*, both with Ulanova, one *Swan Lake* (Karelskaya and Kochlov), and three concert programmes, including one *Dying Swan*. Little needs to be said about *Giselle* and *Swan Lake* to an English audience, save that I find it unbelievably satisfying to see the classics performed in an intelligent manner, presumably for an audience composed of normal adults and not half-wits: I find it extremely pleasant, to give one small example, when the Prince's Mother makes her entrance in Act 1 of *Swan Lake*, to see her greeted with smiles and flowers instead of with the sour, caught-out-schoolboy expressions to which Western productions of this work have accustomed us.

Ulanova is, as ever, incredible, and Hamburg—though not highly educated, balletically speaking—adored her from the start. At the end of her first *Giselle*, the audience crowded down the side aisles applauding furiously, and, after a dozen curtain calls, an immaculately dressed young man vaulted up on to the ramp connecting the stage with the auditorium, walked smartly on to the stage, took the surprised ballerina's hands in his, kissed them ceremoniously and then returned to the auditorium. Another man, impatient for still more curtain calls, removed his shoe and hammered madly with the heel on the orchestra pit. At last they put the safety curtain down, but a couple of hundred indomitables went right on standing there, clapping, shouting, hammering and chanting, until after a long time a little door opened at the side of the proscenium arch and out stepped Ulanova in her dressing gown to take a last call. Perhaps her greatest charm as a dancer lies in the manner in which she can make one believe, while she dances, that it is all so easy, and if she remains on the stage it is only because she does not care to fly in the air. For this reason I feel she is best partnered by Fadeyechev, for if he does not quite succeed in giving this impression, yet one has the illusion that his dancing is as effortless as a slow-motion film, or an athlete performing complicated evolutions under water, unhindered by the pull of gravity.

While the creamy smoothness of the dancing of these two great artists was for me the most satisfying element of the Hamburg season, it is only in the concert programmes that one can fully appreciate what a tremendously impressive array of talent this company possesses, for number follows dazzling number with quite incredible variety. The peerless Ulanova and the radiant Struchkova apart, there are enough talented young ballerinas in this group to overcrowd any other troupe I have ever seen (and even this is only half the full company) Karelskaya and Kondratieva have both gained in charm and attack in the past two years, while Timofeyeva, whom I remember as a round-faced, rather surprised-looking girl, has matured into an elegant, poised young woman (she is married to the conductor Rochdestvensky) and dances a *Les Sylphides* pas de deux notable for sensitivity of feeling and rounded smoothness. (Incidentally, this pas de deux is so almost identical with the Fokine version to which we are accustomed in the West that we asked Timofeyeva if the choreography had been notated when Fokine originally produced it in Russia, and could hardly believe the negative answer to our question.)

However, the most outstanding personal triumph of these concerts, next to Ulanova and Struchkova, was Bogomolova's. She now almost outshines the magnificent Yevdokimov in the *Giselle* pas de deux: her *Swan Princess*, to unfamiliar Tchaikowsky and in the most beautifully ingenious costume I have ever seen, is the essence of every Russian fairy tale gathered into a five minute pas de deux: her *Spring Water*, and her *Don Quichotte* pas de deux with Kochlov brought down the house. Bogomolova is even more beautifully built than her colleagues, and she possesses a radiant charm and freshness which makes every step look as if she had only just invented it. It is always rash to prophecy, but I see no reason why Bogomolova should not achieve the highest rank open to a Bolshoi dancer, particularly as, on the evidence of the class we were fortunate enough to watch, she is an outstandingly hard worker.

Among the men, next to Fadeyechev it was Lapauri who made the greatest impression: Farmaniantz was magnificently on form and danced the pas de deux from *Flames of Paris* (with the very promising Smirnova) and Variations from *Taras Bulba* with what can only be described as his own unique brand of passionate masculinity: Yevdokimov, besides *Giselle*, appeared in the Italian Dance in *Swan Lake* and in the *Walpurgisnacht*, a newcomer, Esfandiar Kaschani, had to encore his Acrobat's Dance, while Radunsky and Levachev repeated their various sympathetic performances. But if there were any particular high spot which would remain in my memory after everything else had faded, it would be the dancing of Yaroslav Sekh in the

ISRAEL

—TRUDY GOTH

A visit to the Inbal Studio, where the company back from its triumphant eight month tour is studying and rehearsing—brought a not unexpected surprise: the discovery of quite a different group from the one I had seen two years before getting ready for its first professional appearances outside Israel. Studio and dancers were exactly the same but were it not for the bearded, exotic looking, bouncing men, I might have thought myself in any New York studio with a modern dance group going through or better whipped through, its paces by the watchful eye and skilful correction of Anna Sokolov. Just as then the atmosphere was one of casual recreation and merry folk-dance-enjoyment, this time it was completely, dedicatedly, professional and so intense that I got fascinated with it from the moment I entered the studio. The company has performed various times since its return before packed houses and appreciative critics who also noticed the same improvements. It is preparing now an almost entirely new programme and getting ready for a new tour. Spring 1959 will take the dancers, musicians and their somewhat enlarged staff to all Scandinavian countries as far as Bergan (Norway) and on their way back will go via Paris and Switzerland to the May Festival in Florence (Italy) and perhaps to Salonika and Athens (Greece). In the fall of 1959, the company will embark for the Far East (India and Japan) making its way to San Francisco and on to another U.S.A. tour. There is also talk of a tour through Germany, though the Ministry of Foreign Affairs has not as yet given its consent. But the Mayor of Berlin flew especially to Switzerland last spring to extend an invitation (and financial conditions were excellent) and it looks as if such a tour was now being seriously considered. To my mind an appearance of the company in the principal German cities would be a very good move.

The new programme will consist of a *Shepard Suite* and *Midnight Prayer* (on Yemenite themes) also *Desert Song* and *Samuel* for dancers and narrator. Of the company's younger members who have not had up to now roles created for them, Burya Levi is to be noted for uncommon technical progress and personality. She will be the leading dancer in *Desert Song*.

All members of the company were still full of enthusiasm about their tour but seemed hesitant to name what they had liked best. The travelling in itself, the wonderful reception they mostly got everywhere was most satisfying but everyone wished that the next tour would leave them more time for sightseeing.

HAMBURG—*Continued*

Spanish Dance from *Swan Lake* and in particular one simple movement when he lifts—almost throws—a hand in the air in front of him. This dance is possibly the only number in the repertoire which could be placed after Ulanova's *Dying Swan* and not jar the spectator unbearably: and wisely the programme arrangers did exactly that with it.

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LORNA HILL

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NELSON

New Books

Dartington Hall. By Victor Bonham-Carter and William Burnlee Curry. (*Phoenix* 30*s.*).

Thirty years ago, Leonard and Dorothy Elmhirst purchased the remains of a country estate with a medieval manor house and many acres of farmland and woods in Devon. He was an English schoolmaster, she an American heiress, both shared ideals they wished to put to practical use. The result was an enterprise in rural reconstruction on a large scale which, with the aid of the best brains and skills, yielded valuable information on every practical aspect of country life and work from farming and furniture-making to housing and education. But Dartington first became more widely known as the home of the Ballet Jooss. All members of the estate were encouraged to cultivate the arts, particularly dance-mime and drama, so when, in 1935, Kurt Jooss was forced by Nazi persecution to leave Germany, he and his company were given refuge at Dartington. For five years, until they emigrated to America, it became their home and training ground, and as Jooss was a major figure in the world of art, this was reflected in the quality of the other artists whom he brought or attracted there. As a result, Dartington gained an international reputation as a centre for the arts.

In this book the story of the whole remarkable scheme, with all its complexities and ramifications, is told with clarity and understanding. Nowadays this lovely spot, set among green lawns, ancient trees, and grounds that slope down to the River Dart, is better known for the facilities it offers students of music and the drama—the summer school of music under William Glock is one of the most important. But ballet has returned again and when I was there in the late spring, I saw some excellent performances by the Western Theatre Ballet.

Ballet Music: An Introduction. By Humphrey Searle. (*Cassell*, 21*s.*)

Music is the most important of Terpsichore's companions, for though ballets have been known to survive poor costumes and scenery or a weak libretto—the *Nutcracker* is a case in point—very few have survived poor music. But what constitutes good ballet music and how does a choreographer set about finding it? Must he have a technical knowledge of music—obviously he must be musical—and how does he work with the composer? These are some of the questions answered (though I wish that the pages allotted to them had been less meagre) in a book which I found absorbing and most welcome, for literature on this subject is comparatively sparse. The field is, of course, enormous and Mr. Searle who composed the music for the Royal Ballet's production of *Noctambules*, does not pretend to give more than a general introduction; but he traces in some detail the development of ballet music from the court dances of the Renaissance to the opera ballets of the nineteenth century, and devotes a chapter to the scores by Adam, Delibes and Tchaikovsky which is of the greatest interest. There is also a chapter on the influence of Diaghilev, and another on the music of the companies that followed him, which includes such recent innovations as electronic music and musique concrète.

There is so much good in this book, that it is a pity that its value for reference purposes should be marred by confusion of thought and fact. For instance, the Florestan and his Sisters' number (which has only two variations for Florestan comes in on the coda and is soon joined by the girls) in the Royal Ballet's production of *The Sleeping Beauty* is described as containing, "in addition to the intrada and coda, four variations, namely 'Silver Fairy Polka', a variation in five-four time, which is normally cut at Covent Garden, and the 'Diamond' variation." It is also stated that the music for the variation for Prince Florimund which follows later in the act is drawn from one of the Florestan variations. Now what sense does this really make? Are there four, three or two variations in this number, and is some of its music actually, and most unusually, used again for the Prince's important solo? The reader should have been told that this music was part of that used in the original production for the Fairies Gold, Silver, Sapphire and Diamond, which consisted of an intrada, four variations and a coda. Even then the matter would still be confused and incorrect. It is true, of course, that *Aurora's Wedding* was danced by the de Basil Company, but why omit that it was first given by Diaghilev and salvaged by him from the wreck of *The Sleeping Princess?* Ravel's *Valses Nobles et Sentimentales* are not only known today as purely orchestral pieces, Ashton's very successful ballet of this name, and set to this music, is frequently in the Royal Ballet's (second company) repertoire, while de Valois' book is not titled *Introduction to the Ballet*. And so on, I fear, and so on.

Most of the illustrations are very unhackneyed and I found the photograph of Nijinsky and Ravel playing a piano duet both poignant and revealing. I must spare a word for the jacket cover which is simple, attractive and eyecatching.

PIGEON CROWLE

YU HUI-HAI a dancer for 15 years, and now a director of the Central Experimental Opera Theatre in Peking wrote and directed *The Cowherd and the Weaving Girl* one of the first steps in the development of national dance-drama in China.

FIRST BALLET IN CHINESE STYLE

by YU HUI-HAI

A NEW element was introduced into China's theatrical life with the recent production in Peking of a full-length *ballet d'action* entitled *The Enchanted Lotus Lantern.* This was brought to the stage, after nine months of preparation and rehearsal, by the Central Experimental Opera Theatre. For audiences accustomed to classical Chinese opera—in which speech, song and dancing are inseparable from one another—the narration of a story through gesture and music alone is unfamiliar. And though during recent years the immensely-popular visits of Soviet and other companies have multiplied the number of ballet enthusiasts, they too find this performance different. For its choreography is based entirely on the dance movements of the classical Chinese opera, and on national folk themes.

The time is propitious for stage inventions, Never, in our theatre, have the "hundred flowers" bloomed more profusely than today. On the one hand, old plays and well-nigh extinct dramatic traditions are being rescued and revitalized; folk songs and dances from all over the country are being brought to light, popularized and developed. On the other hand, new forms of dramatic art are springing up from the soil of the national heritage to supply the ever-growing popular demand for variety and abundance. To meet this demand, their creators have no hesitation in borrowing from foreign tradition where it is helpful. *The Enchanted Lotus Lantern* takes its concept as an art-form from the Russian ballet, but draws on national roots for its choreography. The result is very promising.

The plot has many counterparts in the folk-lore and legends of other lands. It tells of the love of a mountain goddess for an ordinary mortal, and has been dramatised and re-told in China's popular literature for generations.

THE STORY

A young scholar, wandering lost one snowy night on desolate Hwashan Mountain, finds refuge in a temple where the goddess San-sheng-mu dwells in the form of a statue. His admiration brings her sculptured beauty to life. But scarcely have the two declared their love than her elder brother, the powerful warrior-god Er-lang-shen, enters wrathfully and threatens to part them. With the help of the enchanted lotus lantern that hangs beside the altar, the goddess and her mortal lover succeed in making their escape.

A year later finds the young couple, full of joy and pride, welcoming guests to the celebration of their infant son's 100th day of life. This traditional Chinese festivity also has its "wicked fairy." Disguised as a guest, an evil minion of the warrior-god creeps in to the feast. He snatches the enchanted lantern and overpowers the assembled company. After bitter resistance, the young mother is torn from her husband and child and locked away beneath Hwashan Mountain.

During fifteen years of dark captivity, San-sheng-mu is remembered by the people as dearly as by her husband, who wanders the earth searching for her. The child Chen-hsiang, reared by a deity who takes the form of a wise old man, grows up possessed of more than human strength. Told of his mother's fate, he sets out to rescue her. He meets his sorrowing father, fights a tremendous battle with a dragon, and after many desperate struggles recovers the lotus lantern and unlocks his mother's prison. Amid general rejoicing, San-sheng-mu is restored to the world and her loved ones.

Among the main reasons for the choice of this story were its universal human appeal and the fact that it was symbolic of the hopes and struggles of the Chinese people under feudal oppression. But it was also selected because it provides opportunities for the introduction of various national dance forms. Though the ballet in its present state still leaves much room for improvement, its creators have succeeded in producing something which, despite its unfamiliarity, can be readily enjoyed by the people, as their reaction has amply proved.

FROM OPERA TO BALLET

Dancing as part of the classical opera has a long tradition in China, and has attained an internationally-recognised level of perfection. But as a separate stage art, it came to the fore only after China's liberation. Today professional dance companies (with a total of about three thousand members) are training and performing in various parts of the country—including those in the autonomous areas of the national minorities, which specialise in the study and development of their own inheritance. Peking alone has over ten companies. Its dance school, established in 1954, is now training about 300 pupils in national and "western" ballet, folk dance and the traditional dance-forms of other Asian countries. In recent years, dances of both Chinese and foreign origin have been studied with great care, and innumerable short items have been produced to enrich popular entertainment and culture. China's second National Dance Festival was held early in 1957. It showed a marked advance over the first (1953) in variety, technique, creative energy and the reflection of reality.

The earliest experiment in the new-style national ballet was made in 1955. A single scene, very rich in dramatic movement, was taken from the Peking opera *The White Snake.* A musical score was specially written to replace the words and song of the original, and the dances were reorganised to make the story intelligible in its new medium. The second attempt was bolder. Again an incident was taken from an opera—this time from the scene in the celebrated *Cowherd and the Weaving Girl* in which the heavenly handmaid resolves to leave her abode and descend to earth to live with the cowherd whom she loves. But the scene, in its original operatic version, has few dances. Totally new ones had to be created to express it. These two experiments whetted the appetite of dancers and public alike. Their success encouraged choreographers to attempt a full-length ballet, and *The Enchanted Lotus Lantern* was the result.

The problems involved in such a venture are many. The traditional Chinese drama is a composite art in which singing, dancing, words, gesture and music are closely interrelated. In the course of its long development it has established a great range of acting conventions—gestures of hand and feet, use of eyes and sleeves, movement and mime. These, in the eyes of audiences long accustomed to them, have become highly charged with meaning. It is therefore natural for the new ballet to rely on the classical drama for much of its technical vocabulary.

But it is no simple matter to adapt this well-perfected technique to the specific requirements of the ballet, whose laws are not those of the opera. For example, San-sheng-mu's solo dance with a 30-foot-long scarf might seem, at first sight, an exact duplicate of that performed in the well-known classical opera, *The Heavenly Maid Scatters Flowers.* But the opera heroine can convey her thoughts and feelings partly by the words she sings. In the ballet the whole of the emotion must be expressed in movement.

The difference is even more noticeable in the fighting scenes. The art of stage fighting in the Chinese opera is highly systematised and possesses an astonishing verisimilitude. But it is often used to add spectacular effect to the play rather than as an integral part of the plot. No such laxity can be afforded in the ballet, when every action must help to develop the story. The two battles in *The Enchanted Lotus Lantern* are organised neatly and economically to give emotional and artistic point to climaxes in the narrative.

Besides traditional stage movements, this ballet borrows from the folk dance. The classical style is marked by its polish and grace; the popular by simplicity and vigour. To blend the two without obtrusive contrast is a difficult task. In the "100th-day celebration" of the child's birth, when neighbours and friends bring gifts to the young parents, a number of peasant dances are introduced. Though quite obviously interludes, they help to create an atmosphere of spontaneity and joy which is dramatically justified. Their form is unaltered, though their original freedom of movement is a little subdued in the interests of harmony with the more dignified and reticent classic style.

WHAT KIND OF MUSIC ?

The traditional drama possesses its own rich musical repertoire. The ballet cannot use these resources, yet music is one of its decisive components. So the composer has to ask himself: In what style should it be written ? And should Chinese or western instruments be used ?

So far, these questions have not been solved with complete success. For *Lotus Lantern,* the composer, Chang Shao-hu, used national

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BERLIN STATE OPERA IN VENICE

Photos left to right: Pedro Hebenstreit as Dschamal, Eleonore Vesco as Gajaneh, Erhart Stegmann as Giko. Photos: Jürgen Simon

On 5th and 6th July, Venice received the exciting privilege of being among the first cities in Western Europe to witness an authentic performance of the famous Soviet Ballet *Gajaneh* by the Berlin State Opera Ballet. In all 130 persons participated in this splendid work and Maestro Mortari, Director-in-chief of the Fenice, is to be warmly congratulated on his courageous enterprise. Incidentally, this is the first time that the Berlin State Opera Ballet has visited Italy since the war.

Eleven years ago, in my capacity as Entertainments Officer Berlin, I had many opportunities of watching this troupe working under the supremely terrible handicap of immediate post-war conditions, bravely overcoming it, but of course, not then able to muster more than some half dozen soloists and corps de ballet of about 25. The transformation that has taken place since then is staggering: more than 60 dancers appeared here the other evening; moreover, all six soloists on the first night were replaced on the second by entirely different dancers of equal calibre. I think that only in Russia itself could such a galaxy be found.

To use a celebrated cliché *Gajaneh* could be described as a ballet of the people, for the people, and by the people. It is the man in the street's ballet par excellence, and has something to please every taste. Beautiful classical enchainements, folk-dances, dances that fire the blood and make one long to leap from one's seat and join in, dances of seduction, of tenderness, of sadness, such are some of the potent ingredients that go to the making of *Gajaneh*. This is the sort of ballet from which balletomanes are made, and London should seize the first opportunity of inviting the Berlin dancers to perform this ballet and other works at Covent Garden.

The scenario of the ballet, devised in five scenes by R. N. Dershawin consists of a simple story, intensely dramatic but with a happy ending that gives good opportunity for a magnificent series of folk divertissements. Yet strong as the story is, it is the wild splendour of the setting (in Armenia, with the two peaks of Mount Ararat towering awesomely in the background) that gives the ballet its particular cachet—an atmosphere redolent of primeval passions, of cruelty and treachery and also of the most passionate sincerity.

And for such a setting Aram Khachaturian, himself an Armenian, has written music of such contrasting moods and rhythms, superbly orchestrated, that through its vitality it is known already for its own sake on radio and gramophone. Haunting adagios give place to glittering folk-music taken at breath-taking speed; the tenderness of the love music finds its exact opposite in the wild dances of the warrior tribes; but the outstanding merit is the swift rhythmic alteration that occurs in practically every dance, fascinating and thrilling to a degree.

When it is realised that this ballet embraces not only the orthodox classical steps common to all ballet but, in addition, regional folk-dances of the Kurdish tribes, Armenia and the Ukraine (as well as Cossack dances and the famous Sabre dance) some idea can be formed of the immense amount of study and preparation that has been necessary. This has been the truly colossal task of the choreographer Madame Lilo Gruber, to whom a splendid ovation at the end of each performance marked, in some measure, the recognition that is her due. The only possible criticism that I could make is that some of the solo dances seemed a trifle too long; yet at such moments the music was so arresting that one overlooks what in other circumstances would be a fault.

The decors of Hainer Hill showing the two great peaks in the background, the foothills, and the cotton plantation in the foreground sets the tone of the story; and the other outside scene in the Kurdish encampment provides excellent contrast. The beautiful interior scene where the women weave Persian carpets, placed between the exterior ones, accentuates by contrast the effect of the encampment in the mountains which follows it. As for the same artists costumes they might have been lent by some museum so accurate and perfect was each detail. At an estimate I should say there were at least 20 different types of national and regional costumes. Every scene provided a fresh set to delight the eye, and the warm sympathetic lighting enhanced the effect of the colours.

Technically, there was little to choose between the two sets of soloists. I give the names of the first set, then those of the second; As Gajaneh—Ilse Hurtig and Eleonore Vesco. The interpretation by the former savoured more of a woman from the West, whereas the latter gave an oriental colouring to the role. Vesco's portrayal seemed truer to the scenario; her range of expression is enormous, infinitely tender at one moment (as a young mother) and fiercely passionate at another (with her drunken husband). Technique is completely forgotten when seeing both these artists. As Giko, the husband—Hans v. Kusserow stressed the drunken side, while Erhart Stegmann was more the bully. As Schuschanik (Gajaneh's mother) Ilse Schlupmann was more in character than Sigrid Logan who looked too young. As Armen (Gajaneh's brother) Hans Knütter lacked the forceful personality of Claus Schultz. As Dschamal, leader of the Kurdish tribe, nothing to choose between Otto Boddin and Pedro Hebenstreit. As Aischa, daughter of Dschamal, Ingrid Löffler's characterisation was insignificant compared to that of Elfi Zimber. Fred Schönfeld played Kasakoff, manager of the plantation and Gajaneh's lover, both performances, and gave a fine characterisation coupled with splendid stage presence and elevation. His lifts are accomplished with no sign of effort at all and he made a very pleasing hero. Finally, a special word for Regina Gallo who was soloist in the Lesghinka, an Armenian dance. She danced in Turkish slippers and moved with a feline grace that was totally seductive and captivating.

The orchestra of the Fenice played magnificently under the able and very restrained direction of Horst Stein.

ROBERT PATERSON

FIRST CHINESE BALLET—*Contd.*

melodies but scored his work for western instruments in view of their richer bass and harmonic possibilities. Yet it seems regrettable that some parts were not written for Chinese instruments, as has been done by other orchestras, to give the music a more familiar flavour.

A first step in the creation of a national ballet, this production has been highly rewarding for all concerned—not merely because a new dramatic form has been created but more particularly because it has been alchemised from the old.

The question had been asked: "Can the old dance forms reflect the socialist life we are building today?" Those concerned believe that they can. New dances, on contemporary themes, have already appeared in this medium.

For a full, all-sided repertoire of national dance drama, however, we must wait until our young performers have attained a greater mastery of the old art. At the rate things are going, the day does not seem too distant.

Programmes for the Month

THE ROYAL BALLET AT COVENT GARDEN

Season commences 27th October with Ashton's new ballet *Ondine* (Fonteyn and Somes).

30th October Thursday (eve) *Ondine* (Fonteyn, Somes)

THE ROYAL BALLET ON TOUR

29th Sept.–4th Oct. *The Hippodrome, Bristol*
6th–11th Oct. *New Theatre, Oxford*

INTERNATIONAL BALLET OF THE MARQUIS DE CUEVAS

at the London Coliseum.

W/c 29th Sept. *Les Sylphides, Le Mal Du Siecle (Mon., Wed., Fri.) London Première.*
Corrida (Tues., Thurs., Sat.) London Première.
Diagramme (London Première).
La Gâieté Parisienne.

ANTONIO AND HIS SPANISH BALLET

7th October for six weeks at the London Coliseum.

FESTIVAL BALLET ON TOUR

W/c 13th Oct. *Coventry Theatre, Coventry*
„ 20th Oct. *Gaumont Theatre, Southampton*
„ 27th Oct. *Pavilion Theatre, Bournemouth*
„ 3rd Nov. *Palace Theatre, Plymouth*
„ 10th Nov. *Hippodrome Theatre, Bristol*
„ 17th Nov. *Alhambra Theatre, Bradford*
„ 24th Nov. *Palace Theatre, Manchester*
„ 1st Dec. *Alexandra Theatre, Birmingham*

BALLET RAMBERT ON TOUR

W/c 27th Oct. *Gaiety Theatre, Dublin (2 weeks)*
W/c 10th Nov. *Prince of Wales Theatre, Cardiff*

THE EDUARDO AND NAVARRA SPANISH DANCE GROUP

8th Oct. *Fishguard*
9th Oct. *Carmarthen*
10th Oct. *Tenby*

EDINBURGH INTERNATIONAL BALLET

at Sadler's Wells Theatre from 9th to 25th October, 1958

9th	Thurs.	(eve)	*Midsummer's Vigil, Secrets, The Great Peacock, Concerto for Dancers*
10th	Fri.	(eve)	*Midsummer's Vigil, La Belle Dame Sans Merci, Octet, Concerto for Dancers*
11th	Sat.	(mat)	*Midsummer's Vigil, La Belle Dame Sans Merci, Octet, Concerto for Dancers*
11th	Sat.	(eve)	*Midsummer's Vigil, Secrets, The Great Peacock, Concerto for Dancers*
13th	Mon.	(eve)	*Changement de Pieds, Octet, The Seventh Sacrament, Secrets*
14th	Tues.	(eve)	*Changement de Pieds, Octet, The Seventh Sacrament, Secrets*
15th	Wed.	(eve)	*Circle of Love, The Night and Silence, The Seventh Sacrament, Midsummer's Vigil*
16th	Thurs.	(eve)	*Circle of Love, The Night and Silence, La Belle Dame Sans Merci, Midsummer's Vigil*
17th	Fri.	(eve)	*Dreams, The Night and Silence, Les Facheuses Rencontres, The Great Peacock*
18th	Sat.	(mat)	*Dreams, La Belle Dame Sans Merci, Les Facheuses Rencontres, The Great Peacock*
18th	Sat.	(eve)	*Dreams, The Night and Silence, Les Facheuses Rencontres, Midsummer's Vigil*
20th	Mon.	(eve)	*Octet, Les Facheuses Rencontres, The Night and Silence, Secrets*
21st	Tues.	(eve)	*Octet, Les Facheuses Rencontres, The Night and Silence, Secrets*
22nd	Wed.	(eve)	*Dreams, Changement de Pieds, La Belle Dame Sans Merci, The Great Peacock*
23rd	Thurs.	(eve)	*Dreams, Changement de Pieds, La Belle Dame Sans Merci, The Great Peacock*
24th	Fri.	(eve)	*Midsummer's Vigil, The Seventh Sacrament, Changement de Pieds, Octet*
25th	Sat.	(mat)	*Midsummer's Vigil, The Seventh Sacrament, Changement de Pieds, Octet*
25th	Sat.	(eve)	*Midsummer's Vigil, The Seventh Sacrament, Changement de Pieds, Concerto for Dancers*

Guest artists appearing during the season: Carla Fracci, Paula Hinton, Beryl Kaye, Gillian Lynne, Elsa Marianne von Rosen, Kirsten Simone, Marjorie Tallchief, Wendy Toye, Irving Davies, Bjorn Holmgren, Henning Kronstam, Milorad Miskovitch, George Skibine, Paddy Stone, Yvonne Meyer. A list of the permanent members of the Company, with brief notes on their careers, appeared in our last issue (September).

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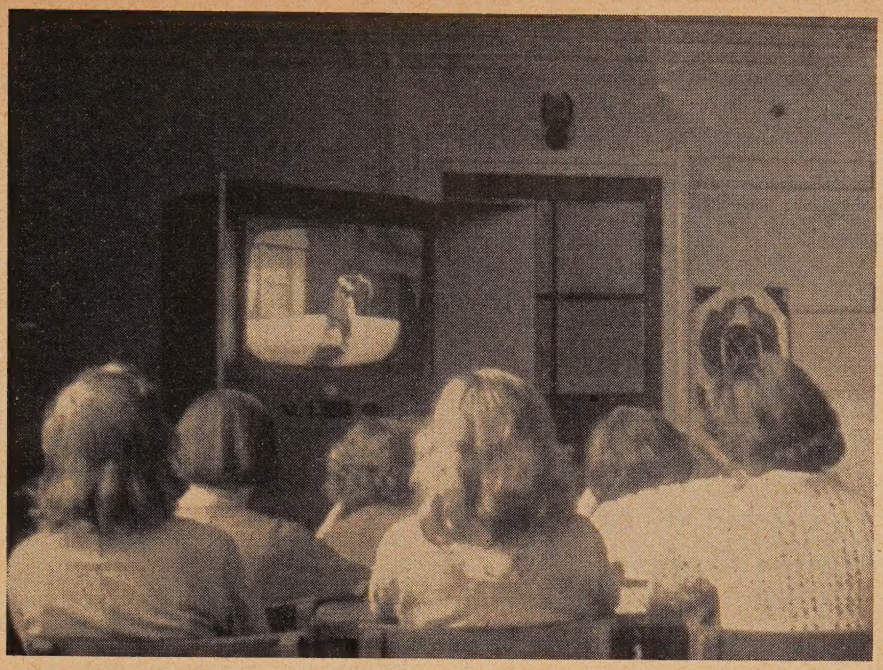

Children in class watching the television series Invitation to the Dance. *In this programme (part seven "The Art of Ballet"), Maryon Lane is seen performing Giselle's mad scene.*

t.v.

REVIEWS BY HELEN ROSS

Friday, June 11th. Ass. Rediffusion. Programmes for Schools. Dancing Round the World.

This varied and stimulating programme opened with Kokila Mavani performing a lyrical and graceful Manipuri Dance. Miss Mavani then showed how the movements of the dance are based on figures of eight. First the head movement; then the fingers and wrist; and finally she combined all these with foot movements. She ended by dancing a rhythmic and flowing cymbal dance. The next guest was Maria Fay, who comes from Hungary and has a wide and expert knowledge of character dancing from both East and West. She explained how many of the steps from these countries are the same: they only look different. Molly Kenny and pupils from Nesta Brooking's studio then demonstrated this point, showing dance movements from five different countries. Using only three steps (walking step, pas de basque, and pivot step) the dancers showed the five different styles most clearly. First Georgian: the girls in long flowing skirts with scarves in their hands glided round in a circle doing the walking step, and finished in an attractive group, on which there was a slow and very effective fade-out. The other two steps were then shown separately; and, to end the sequence, Miss Fay combined all three into an attractive dance. Russian, the next style, was demonstrated in a short dance by Susan Salomon. Then came Rumanian, showing the strong oriental influence from India through Persia, seen particularly in the step showing the removal of the veil. Next we went far East to China. Molly Kenny, in a beautiful version of a Chinese Sword Dance, looked as if she had come straight from the Peking Opera Company. The last country was Hungary: here, said Maria Fay, the dancers are very happy and the rhythms are fiery and sharp. To show this, Maria Fay had arranged a delightful number with a humorous theme. Ending this fascinating sequence, Molly Kenny gave a thrilling performance of an Hungarian Gypsy Dance which worked up to a terrific climax. Then to the West and America: we saw the exhilarating ballet sequence from the film *Seven Brides for Seven Brothers*. Back to London, where Nesta Brooking interviewed Amanda Knott, the talented young choreographer from an earlier programme, about the ideas which she had for a ballet to the music of *Phedre*. Although not complete, the scenes shown from this ballet-drama could certainly be built up into an outstanding and mature piece of work.

Friday, July 18th. Ass. Rediffusion. Programmes for Schools. Full Circle.

A sequence of Jive started off the programme, followed by the Hungarian Gypsy Dance from the previous programme. As this ended, the scene changed to show Paul Massie (our compere) and Rosandro (a young Spanish gypsy) watching the gypsy dance on a television set. After a discussion on the similarity of gypsy dancing, Rosandro gave us a polished rendering of a Soleares and Bulerias. Srimati Rita, an Indian dancer, then came on the scene and she and Rosandro compared the styles of their two countries, finding a similarity between them. Rosandro then said that it had recently been established that many centuries ago gypsies came from India and so this would account for the link between the dancers. A very clever idea was then introduced: the two dancers danced together, the one doing Kathak and the other doing Flamenco. Then Srimati Rita showed the strong dramatic qualities of mime in an Indian Kathakali Dance. To finish the Full Circle, Alan Garrard and his group from the Debden Youth Centre (seen in Programme No. 1) showed their version of a dance-drama to the music of *Phedre*. The subject chosen proved to be not unlike the one which Amanda Knott had chosen for her ballet-drama. This was admirably lit and came over very well on television.

This brought to an end the series *Invitation to the Dance* which has proved interesting and full of stimulating ideas. There have been many outstanding items and many which could be used and enlarged upon to great advantage in television. *The Angelus*, a dance-drama performed by Alan Garrard's Debden Youth Centre, was extremely moving, perhaps the more so as it was the first in the series and we did not know then what other exciting moments were in store for us. The programme featuring Litz Pisk was full of wonderful ideas which could certainly be enlarged upon: in fact it had enough material to make up several half-hour programmes. Nesta Brooking's programme on training in choreography was fascinating because it showed ideas taking shape: from beginning to end it was absorbing and very varied. The ballet programme showed the differing choreographic styles in excerpts from no less than six great ballets: a remarkable achievement in such a short time. Maria Fay's exceptional knowledge of character dancing and her ability to create enchanting little dance sequences gave a tremendous impact to Programme 8. As for Programme 9, the combination of Indian and Flamenco dancing in the same programme was an idea of brilliance. This series has shown that there are vast and hitherto untapped scources of talent, that there are many and varied ways of showing dance to the public, and that good production, lighting and camera work can add enormously to the atmosphere of a programme.

(*The article on page* 15 "*Television in Education*" *also deals with these programmes*).

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The Young Dancer's Page

VENICE

ON the 21st June the Diaghilev School of Classical Dancing, directed by Signora Turitto Alessandri, gave its annual public performance at the Teatro Malibran before an enthusiastic audience. It was three years since I had the pleasure of watching these young dancers, and this time I was agreeably surprised to find a decidedly higher standard than that which had obtained during the period 1953-55. Not only this, but with the addition of seven young men, Signor Alessandri was able to present the senior class without recourse to girls performing "en travesti," thereby achieving proper representation of the male rôles in her ballet. Moreover, whereas in the past this class contained one star dancer and about eight relatively indifferent ones, a group has now been built up of some twenty girls displaying equal talent, who form a corps de ballet worthy of the name. There is, of course, one young soloist Alessandra Costa. She is only 15 years old and bids fair to become one of the school's best pupils.

The performance began with the junior class dancing to music of Chopin and Debussy. Here again, a much higher standard had been reached than in earlier years. These little girls, about 30 of them, of an average age of not more than eight, danced in separate small groups a long divertissement planned on classical lines. As well as the simpler steps this included quite a few of the more difficult ones—arabesque, tour en l'air, and grand jete. Unfortunately, owing to nervousness some of the smallest dancers could be seen too often looking into the prompt corner, where Signora Alessandri stood encouraging and directing them. Yet they looked so sweet that this fault was received indulgently.

The senior class was presented after the interval in a most ambitious ballet entitled *Russian Stories*. The choreography, extremely well worked out, was by Signora Alessandri, who incidentally is as good a choreographer as she is a teacher. The music taken from works by Khachaturian, Rimsky-Korsakov and Moussorgsky, was reproduced on the tape amplified by loudspeakers. In the circumstances the amalgamation was perfectly justified, and the joining of one composer's music to another's extemely cleverly done.

In order to exploit the corps de ballet to the fullest degree the choreographer had devised an interesting and at times extremely beautiful counterpoint of movement. By such means each section of the corps was brought into prominence several times, and the girls given scope to display their individuality. Of the several pas de deux I was particularly struck by the grace with which the young men danced; no sign of self-consciousness or nervousness, which is remarkable considering how short a time they had had for rehearsal.

Alessandra Costa danced with considerable character and brilliance and her timing was excellent. Carla Calcaterra in her pas de deux moved with grace and her arabesques were well finished. Sandra Fontalan in her dance with the Cossacks held the stage and danced with confidence and ability.

Of the young men special mention must be made of Lallo Padovan and Silvio Mattesco; the former has an exceptionally strong stage personality. All these dancers have splendid elevation, but their timing needs attention.

The scenery and costumes were executed by Mario Ronchese and the lighting by Piero Fabris. On this occasion instead of a back-drop a permanent gauze veil was suspended filling the entire proscenium space. On this were flung pictures from a magic-lantern depicting a change of scene. Unfortunately, owing to the gauze being too opaque and the stage lighting too weak it was impossible to see the dancer's faces and very difficult to follow their movements. However, this mistake was realised and will be rectified next time. The costumes for the junior class were beautiful, but those for the seniors were undistinguished with the exception of those for the young men. A good deal more care and thought needs to be given to this side of the production.

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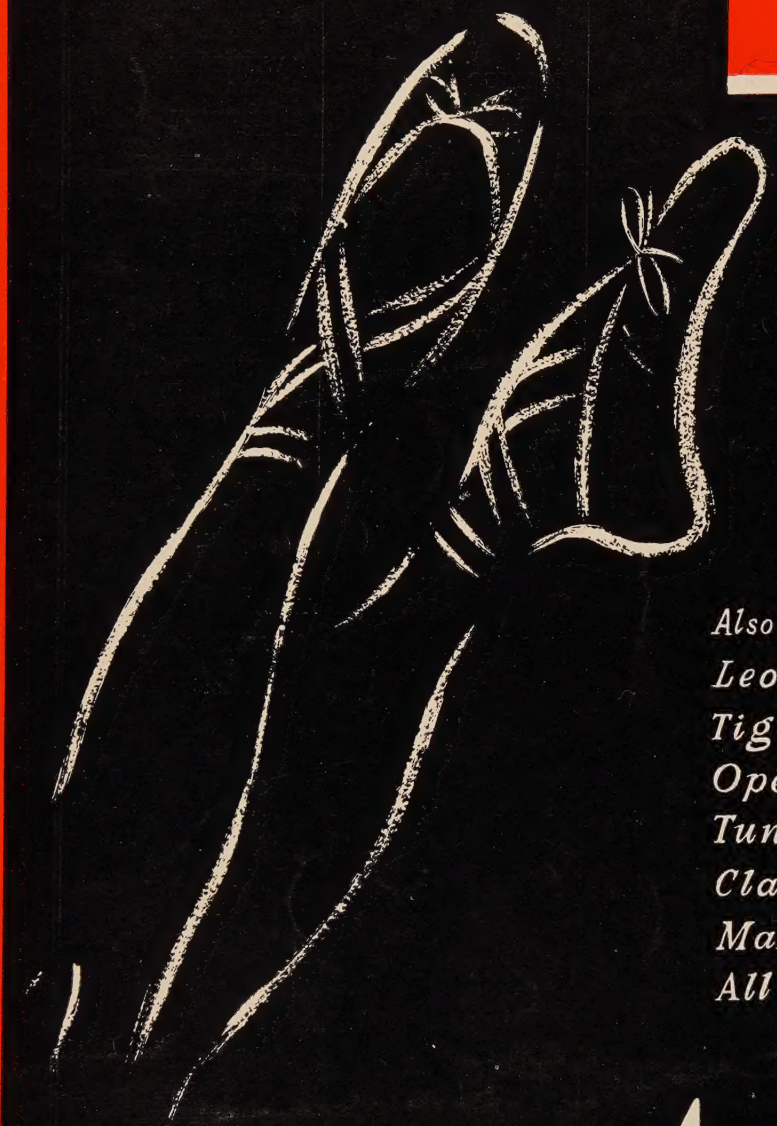
In this space last month we published a photograph of *Ballet Today* on sale in TOKYO's largest bookshop.

This month we come nearer home, to MONTE CARLO on the sunny shores of the Mediterranean, where, since the days of Diaghilev, dancers and companies have found a haven in which to rest, rehearse, create new ballets and go forth to make ballet history.

Ballet Today is on sale at ten major keypoints in Monaco and our picture shows a display in the foyer bookstall of the Hotel de Paris, Monte Carlo's famous hotel, known throughout the World. *Photo: Oggero*

Ballet Shoes by....



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